

"I Was Ashamed . . ."
Personal Stories from Four
Mennonite Church Leaders

Some Great Poets Wrote Recipes

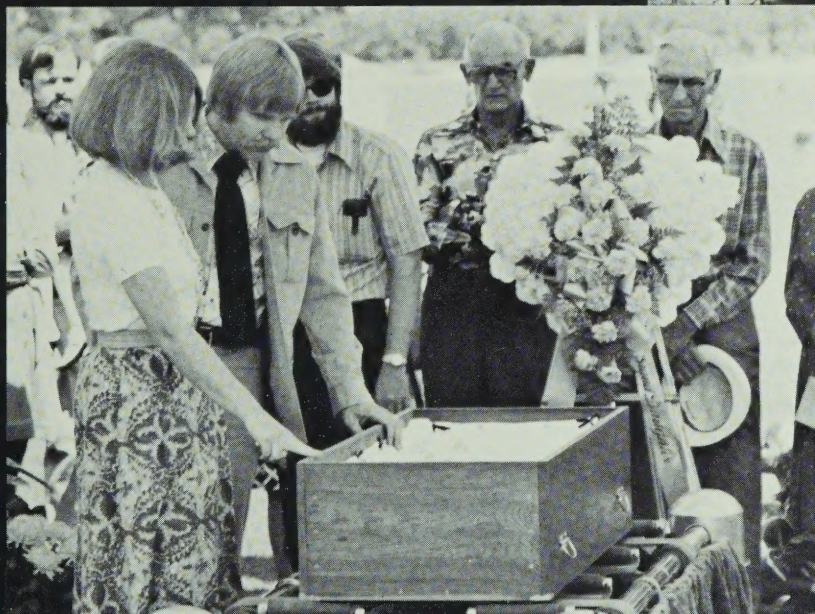
An Unusual Amishman

February, March, April, 1977

festival quarterly

exploring the art, faith, and culture of Mennonite peoples

Grief in Community



**A Mennonite Doctor's Wife Talks About the
Death of Their Young Daughter**

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(state/province) _____ (postal code) _____

(For Couple and Family) Spouse's name: _____

Children's names: _____

Membership begins the day we receive your application and continues for 365 days thereafter. Mail this application with a check for the correct amount to Associates Program Director, The People's Place, Main Street, Intercourse, PA 17534.

"Mennonite Mafia"

"What do you know about the Mennonite Mafia?" she asked. It was at the end of an interview with a local radio talk show hostess and we had just gone off the air. Fortunately.

She grinned. Merle and I grinned too, shifted a little, glanced at each other, and politely let the other answer. I can't fully rehearse the emotions I felt. It was a wonderful vegetable soup of pride-shame, worry-fear, curiosity.

Okay, we'd heard the term before, we admitted. But we thought it was an inside joke. One told only by a Menno to a Menno so each could chuckle safely. It had sounded funnier in that context. Both teller and tell-ee knew it meant we Mennonites were scoring in a powerful public way. We had respectable jobs and positions; we were being taken seriously for a change.

Roots

No one is without a past. Everyone is entitled to visit his roots and make peace. Seldom is there a greater day for rejoicing than when a people take charge of their own history.

Protestants and Catholics used to write Mennonite and Anabaptist history. Now we're writing it ourselves. Mennonites have long dominated Amish and Hutterite history. Now too there are signs that the Amish and Hutterites are begin-

ning to interpret their own past. But there was sting and accusation in the phrase this time. The hostess' grin was enigmatic. She knew about car dealerships, real estate and insurance agencies, and a law firm staffed almost entirely by Mennos. "They say Mennonites buy from and patronize only their own," she went on.

"We have our own loyalties," I agreed. Same as the local Italians and Jews. Why should anyone care?

Yet the truth is we Mennonites were being perceived as a power bloc. Keep the money inside the group . . . protect each other . . . the once-excluded are the now-exclusive. It scared her and now it scared us. Have we crossed a fine line to the dark side of brotherhood? Are we, as we embrace each other, gathering in power, and shutting out the people around us? PPG

ning to interpret their own past.

It's a great joy to see black Americans unearthing their roots (see page 34). On a recent television program, Haley recommended: (1) going to the oldest members of our families and recording the oral history, (2) exploring the trunks in our attics, and (3) emphasizing family reunions.

Thank God for roots. MG

A Thank-You to Brother Orie

A minor footnote in the life of Orie O. Miller deserves a thank-you note. To my knowledge, it has never been told publicly before. With Brother Orie's passing recently, I felt I should share it.

This magazine is published by a small production company which had its birth in theater production a decade ago. When I needed financing for our first musical drama *Strangers at the Mill* in 1968, it was to Orie that I turned. He taught me more than any other person about the integration of business and one's faith.

He said he didn't understand why I was interested in drama, that there seemed other things more worthy of attention. But yes, he would help finance a project he knew the church could not promote at that time in history. He set in motion a detailed plan to test the support of the idea, and to keep me from going into deep debt as a young man.

I remember when I had met his requirements and everything was set, I went to his house and he said, "We'll get to the business in a moment. But first I want you to tell me what the Mennonite Church will be like 25 years from now."

I smiled. He waited. Then I tried a suggestion or two. Again he waited. By the time it was over, he'd made me speak for the better part of an hour about the future. I never forgot it. And I never forgot his careful, personal support for something as inconsequential as drama. MG

A Personal Note

Kate Elizabeth Good arrived Sunday, February 6, weighing 6 pounds 11 ounces and measuring 20 inches. Her parents Phyllis and Merle Good give thanks.

Editorials

This Quarter's Book Offer

You may consider Mennonite peoples austere and plain. Here in our Book Offers is witness to another side. But make no mistake—Henry Lapp was a very unusual Amishman—from his physical handicaps to his decided artistic abilities.



page 14

6 Letters

8 Did You Know That . . .

10 Grief in Community

12 I Was Ashamed . . .

Even those figures generally perceived as unshakable in their faith and commitment to the church have had a twinge of embarrassment about being a Mennonite. It may have happened long ago, but the memory is vivid.



page 15

13 Should Mennonites Build Museums?

How can I possibly answer that question on one page? stewed writer Richard Showalter, *FQ* assured him he was not to answer the question, but instead help us all begin to face the issue.



page 35

14 J. E. Brubaker, Master Craftsman

15 Fritz Kehr, Man with a Mission

16 Quarterly News

18 At the Schools

19 Cultural Calendar

20 Mennonite-Your-Way News

20 Trends in Music

21 Communication By-Line

Here with his tongue stuck firmly in his cheek is David Augsburg with as inside a picture of our people as you'll find.

Don't miss a pun.

22 Farmers' Thoughts

23 What's Cooking?

Doris Longacre cautions against losing our sense of art in cooking as we increase our sensitivity to the food crisis.

23 Family Creations

24 "Journey"

25 "Plowing"

26 Eyeful

27 Mennonite Books: In Review

27 Publishing Notes

28 American Abroad

The Krabills dare us to risk a laugh between all our Anabaptist anniversary celebrations.

30 Dutch Family Festival News

31 People's Place News

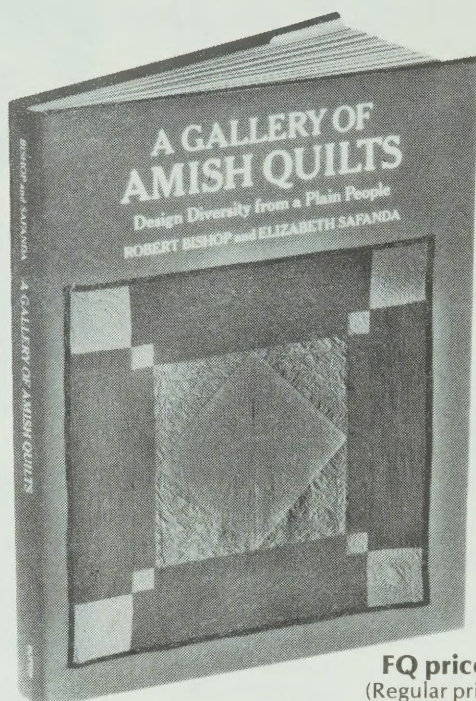
32 Best-Selling Books: In Review

33 Quarterly Film Ratings

34 Reclassified

35 People Stories

The matter of being Metis and Mennonite continually threatens to collide inside Emma LaRoque. She explores ethnicity further in an essay in the recently published book, *Kingdom, Cross, and Community*.



FQ price—\$8.95
(Regular price—\$9.95)



FQ price—\$5.99
(Regular price—\$6.50)

Some of Our Finest Art

Amish and Mennonite peoples have been cautious artists. In fact, much of our art has a very practical side to it. But over the centuries we have practiced exquisite craftsmanship in quilts, woodwork, and lettering.

Captured here in four different ways is some of our most prized art.

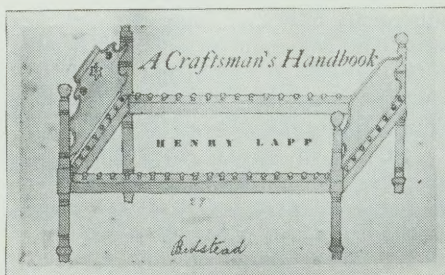
A Gallery of Amish Quilts pictures dozens of quilts in colors as rich as the actual pieces themselves. With real respect for the workmanship of the design and stitching, the authors concentrate on the beauty and diversity of the quilt patterns. In addition, the book gives extensive background on the Amish people and their way of life, commentary on the wide appeal of Amish quilts, and how they are an acceptable means of expressing creativity in an austere community. Information has come from some of the best Amish authorities.

The Sunburst Quilt Jigsaw Puzzle is for puzzle wizards and quilt lovers. The design and colors are richly reproduced from an actual quilt made in 1839, making the puzzle a challenge (500 pieces) and beautiful when completed.

Henry Lapp was an unusual Amishman.

He was a nineteenth-century cabinetmaker from Lancaster County, born deaf and partly mute. He built chests, desks, washstands, seed boxes, flower stands, buggies, and sleighs. He designed and made drop leaf tables, desks, stepladders and bee boxes, mousetraps, picture frames, and games—now all owned by museums and collectors.

Here for the rest of us is a reproduction of Lapp's **Handbook** of the colored drawings from which his customers



FQ price—\$6.20
(Regular price—\$6.95)

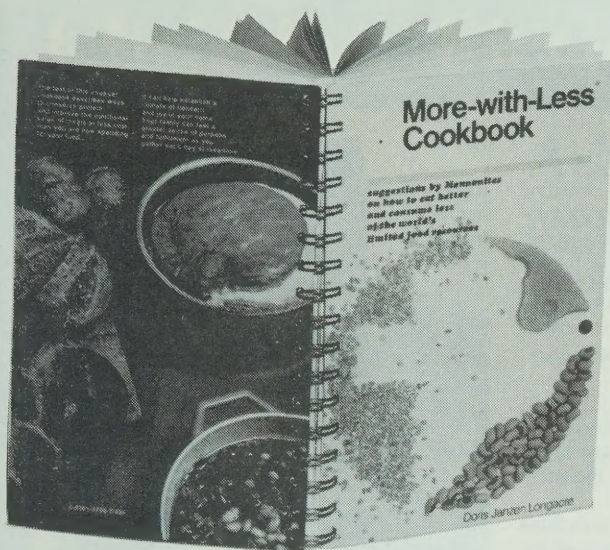
ordered. It is insight into a craftsman's mind and another more basic world.

Anna's Art is a collection of Fraktur finely done by Anna Weber, a Mennonite artist from Waterloo County, Ontario. Anna lived in the mid-eighteen hundreds, an eccentric woman with an abundance of talent in lettering and delicate artwork. **Anna's Art** is designed with starkly beautiful style featuring pages of Fraktur in vibrant color and design. The book is a rare combination of a story of Old Order Mennonite life with some of our choicest art.

Festival Quarterly recommends these books and puzzle to their readers, offering all at special prices. See How to Order on page 5 and the Quarter-Order between pages 18 and 19.

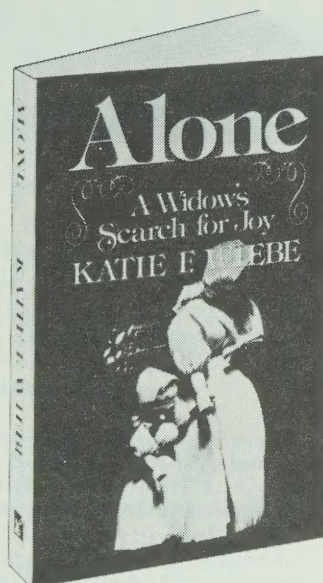


FQ price—\$9.85
(Regular price—\$10.95)



FQ prices—One copy—\$5.35
Two copies—\$10.48 (5.24 each)
Five copies—\$25.30 (5.06 each)
Twelve copies—\$59.28 (4.94 each)
 (Regular price—\$5.95)

When books strike sensitive nerves they often become best-sellers. The **More-with-Less Cookbook** compiled by Doris Longacre arrived off the press just as many people were wanting to eat responsibly in the face of a world food crisis. The



FQ prices—One copy—\$4.44
Two copies—\$8.66 (4.33 each)
Five copies—\$20.99 (4.19 each)
Twelve copies—\$49.26 (4.10 each)
 (Regular price—\$4.95)

Cookbook's success has been phenomenal. It has long ago reached a need beyond the Mennonite world.

But here and there are people who have not yet gotten their copy. Once again Festival Quarterly offers the **More-with-**

FQ's Two Best-Sellers

Less Cookbook at a special price for its readers, with additional discounts for bulk orders.

Another timely book is **Alone, A Widow's Search for Joy**, by Katie Funk Wiebe. This personal account also coincided with people's awareness of a different need. Most women will live alone at some time in their lives. But few prepare for it. **Alone** is Mrs. Wiebe's own story and her practical suggestions for facing problems common to many women alone.

Festival Quarterly offers **Alone** at its original special price, with additional discounts for bulk orders.

How to Order

See Section A on the Quarter-Order, the mail-order card attached between pages 18 and 19. Mark clearly. Cash orders will NOT be charged postage and handling. Charge accounts will be charged 50¢ per book for postage and handling. We prefer cash. Past offers also listed on Quarter-Order.

The **FESTIVAL QUARTERLY** is published quarterly by Good Enterprises, Ltd. at 2497 Lincoln Highway East, Lancaster, PA 17602. The **QUARTERLY** is dedicated to exploring the culture, faith, and arts of the various Mennonite groups worldwide, believing that faith and art are as inseparable as what we believe is inseparable from how we live. The editors seek to clearly identify promotion of Festival projects and news and keep such items apart from general editorial content. Copyright ©1977 by Good Enterprises, Ltd., Vol. 4., No. 1. All correspondence should be addressed to **FESTIVAL QUARTERLY**, 2497 Lincoln Highway East, Lancaster, PA 17602. Application to mail at second-class postage rates is pending at Lancaster, PA 17604 and additional mailing office. Subscription price: \$3.00 for 1 year; \$5.60 for 2 years.



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LETTERS

I have enjoyed reading the **Festival Quarterly** very much. You are doing a tremendous job of helping to explore the faith and culture of the Mennonite people. Thanks for the introductory copies that you have sent. Please find a subscription for two years.

Donald Rowe
Ellicott City, Maryland

Since I received the May, June, July 1976 **Festival Quarterly** I want to tell you how nice I think it is. Enjoyed especially the article "A Conscientious Objector's View of the Bicentennial."

Christmas is nearing when one starts to think what one might get for presents that are not too expensive these days. Since you are giving a good offer for your **Quarterly** I would like to take advantage of it. I will, however, have to send you the \$3.00 in paper bills. I'm now in the nineties, so my financial condition has changed drastically. I have no checking account nor can I go to the depot to get a money order, or to the post office.

I may be with a sister and niece and their family at Christmas. I thought of giving the niece's husband the **Festival Quarterly**. He is a man who likes art and has been a teacher in a Mennonite college.

I know this is not the way you wish us to pay but since we are both, you and I, Mennonites, this may be accepted and safe.

Sarah Baumgartner
Bluffton, Ohio

Just a word to say we have enjoyed going through the **Quarterly** for some time and have also used the ads in it.

Since for many generations we've lived here in this Mennonite community of Ontario, our understanding and appreciation, yes, and even embarrassment sometimes, of one another has become helpful. Some of the sects among us do portray that simple and conscientious lifestyle more obviously than others; however, the creative arts among most women, having been taught from our mothers, is centered around rags. In fact, it seems to me some women find it difficult to throw any worn-out garments away. However, much of this is changing as time is becoming a more important factor and since salvage ends can be purchased at factory outlets, etc. Braiding or weaving rugs with worn-out cloth is less practical, yet still often done by elderly.

We are also much aware of a mistake the previous parents made in naming their newborns for name-sakes, or respect for a relative, or for lack of new names available. So with many family names repeated, it became necessary to use adjectives to determine which Menno Martin it is one means until we have Gravelpit Menno, Pumpkin Henry, Lead-pencil Levi, Brutzel Peter, Long-necked Menno, Irish Norman, Chocolate Henry, etc. Maybe they thought it amusing; well, I'm glad my in-laws

went out on a limb some 50 years ago and named the little guy Nathaniel and we have no trouble getting the correct mail.

Mrs. Nathaniel Horst
Elnora, Ontario

So far I have enjoyed each issue of your publication and it will, I'm sure, continue to bring many pleasurable hours to all its readers. For this time, God be praised, I have been able to receive the required subscription rates; when the two years have been completed, I trust the good Lord will provide me with another generous gift which I'll be able to share with you. Providence will provide. Do not get discouraged, America needs the art, faith, and culture of the Mennonite peoples.

Sister Tarcisius
Danville, Pennsylvania

Not the Last Word . . .

I'm distressed over your profile of Mary Oyer. When a profile is written well (*The New Yorker* provides a model), the genre is unrivaled. When a profile is done poorly, it is the most devastating form of literature, because people and persons are directly affected.

From the presumptuous title to those easy one-liners, your profile completely misses the mark. That just isn't Mary Oyer. You apparently were misled by her intensity and her use of powerful language, and jumped to easy conclusions about her philosophy of art, her role in the church, and her attitudes about life.

The central theme of Mary Oyer's life is not "faith battling profession." Hers is not a "stormy life." She may have modified absolutist views, but she has surely not abandoned her sense of the principles of art. While she contributed greatly to the hymnal committee, it is preposterous of you to assert that she claims credit for it. The arrogance you suggest is not a part of the Mary Oyer I know. And finally, those one-liners violate her style of life: she doesn't live by one-liners.

Are you trying to write profiles with too little research? with too few words? Are you capitulating to the purple passage and the readable quote instead of doing the painstaking task of finding the essence of your subject? A profile is a dangerous and embarrassing genre to be shoddy in.

J. Daniel Hess
Goshen, Indiana

The editors welcome letters. Letters for publication must include the writer's name and address and should be sent to: Festival Quarterly, 2497 Lincoln Highway East, Lancaster, PA 17602. The editors regret that the present volume of mail necessitates publishing only a representative cross section. Letters are subject to editing for reasons of space and clarity.

Herald Press Presents Christian Fiction for Young and Old

Adult Fiction

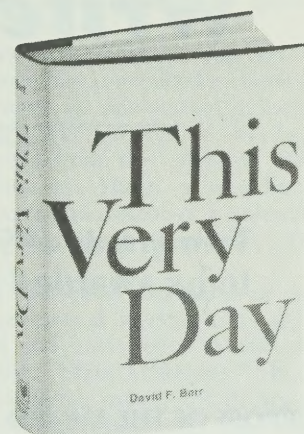
Mennonite Soldier by Kenneth Reed is the exciting novel of two brothers during W. W. I—one joins the army, the other becomes a conscientious objector. Powerful drama. Cloth, \$6.95.

Eight Wells of Elim by Esther Loewen Vogt tells the story of the Wells, a lively Midwestern farm family. From the point of view of Sara, the mother, you learn to love and appreciate all eight Wells. Cloth, \$3.95.

The Tender Herb by Clara Bernice Miller is about an Amish couple caught in a world of changing values. They move from a trust in organization to a trust in Christ as Lord. Cloth, \$3.95

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HOW TO APPLY — Submit the following:

1. Examples of your writing —
 - a. three chapters and a general outline of a book-length work (novel, drama, nonfiction), or
 - b. a collection of poems, short stories, and/or articles.
2. A sheet listing your name, address, age, school, and grade level, church, and your plans for using the award money.
3. Letters from two adults (teachers, pastor, writers) with their evaluation of your promise as a writer.

WHEN AND WHERE TO APPLY — Send entries to:
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12 Greenfield Road
Lancaster, Pennsylvania 17602

Entries should be postmarked no later than April 15, 1977

SELECTION OF RECIPIENTS—Evaluation of manuscripts and consideration of the letters of recommendation will be judged by a panel of three Mennonite writers. Announcement of the winners will be made by July 1, 1977. The award office will keep the original copies of all entries, but the writers retain all rights. This is for file purposes only.

DID YOU KNOW THAT...



Larry and Cathy Passmore of Corvallis, Oregon, make their living as working craftsmen (with a little subsidy earned from overseeing the rooming house in which they live). Cathy is a photographer; Larry a woodworker. Together they travel to weekend crafts exhibits where they set up shop; then go home empty-handed after selling most of their wares.

They tackled a new and sizable project this last year—dismantling, board by board, square nail by square nail, an old Victorian house near Corvallis, slated for demolition. Their reason? "Oregon is growing so fast," explained Cathy. "We seem to be so money-oriented. Back East there's more regard for historic houses. Here they're bulldozed in the name of progress and very few people think twice. . . . We didn't want to stand by and watch that happen to this one."

At present the house is stashed away in a barn until the Passmores find a suitable lot on which to reconstruct it. Until then, woodcarving and photography occupy them. . .

Japanese Mennonites are planning to open an Anabaptist center in Tokyo. It would house the Robert Friedmann library and might offer short-term classes for church leaders and other interested persons. After the Center opens, professors from the Associated Mennonite Biblical Seminaries in Elkhart, Indiana, may be loaned to make up part of the staff.

Doing the planning is an inter-Mennonite group of Japanese who will serve as the Center's board of directors. . .

A new musical, *The Wedding at Cana*, is already being rehearsed by the Singel Mennonite Church choir and orchestra, Amsterdam, The Netherlands, for perfor-

mance at the Tenth Mennonite World Conference in 1978 in Wichita, Kansas. The text of the musical, which premiered at the Singel Church at Christmastime, is by **Ingrid van Delft**; the score is by **Dick Klomp**, the Singel Church organist. . .

Mennonites continue to venture into filmmaking. The **Ontario Mennonite Historical Society** is planning a film based on the "Trail of the Conestoga," a historical drama about the Mennonites' trek into Ontario from Pennsylvania.

Manitoban **Otto Klassen** has recently produced a film, "Prairie Pioneers: Mennonites of Manitoba."

And the **Mennonite Media Ministries** of the Mennonite Brethren Church in Fresno, California, have begun scripting their film on Dietrich Bonhoeffer. MMM is serving as executive producer of the film, which is due to be released in January, 1978. Bonhoeffer was chosen as subject, according to Producer **Joe Bridges** (pictured on right with writer/director **John**

Boogaert on left), because "his writings have met with a good deal of acceptance among Mennonites. Our Mennonite people will have interest in the historical perspective. And we see it as a service to the larger Christian community." . . .

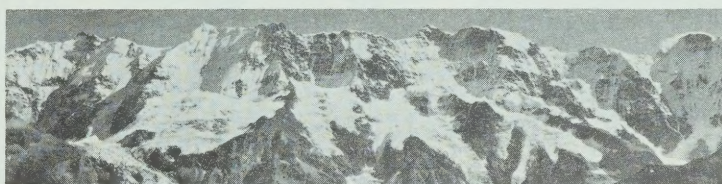
Max Ediger, MCC worker in Vietnam,



has written a play, "Family Divided." The story grew out of families he knew in Vietnam. . .

The **Teyler Foundation**, Haarlem, The Netherlands, has announced a contest for the best essay on Anabaptism in Leyden before 1565. The Foundation was begun with monies from the estate of **Pieter Teyler van der Hulst**, a wealthy silk manufacturer and deacon of a Mennonite church in Haarlem. He lived from 1702 to 1778. . .

Robert Hostetter, instructor of communications arts at Hesston College, has composed and compiled a mixed-media presentation, "Many Mistresses." He uses his original slides, music, and poetry as a response to experiences with institutions, commonly referred to in the feminine gender: family, church, country, friends. The presentation is divided into three sections: "My Mennonite Mistress," "America the Beautiful," and "Friends and Fantasy Lovers."



1977 TOUR SCHEDULE

January 3-18	TM-Hesston 77	16 days	\$1090
May 16-31	Michael Sattler Seminar III	16 days	\$1120
June 14-July 5	TM 77A	22 days	\$1420
June 27-July 18	TM 77B	22 days	\$1420

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A Mennonite Doctor's Wife Talks About Their Young Daughter's Death

Grief in Community

by Sandy Derksen



Editor's Note: Wilfred and Sandy Derksen are scarred but happy people. Two and a half months after their daughter Rachel's death we spent an evening with them in their hometown of Fresno, California.

Rachel has been laid to rest; their emotions have not been. Although we had never met them before, both spoke freely about the tragedy.

For the most part, Wilf and Sandy seem resigned. Yet mixed with their peace are endless "why's." They confessed moments of bitter anger. Sandy told about a book written full of her rawest feelings. Wilf, a pediatrician, described how following a visit in his office by a little 2½-year-old girl he sometimes tells her mother, "I'd like to take your daughter along home with me."

Pious platitudes still upset them. Neat statements only exaggerate the pain by ignoring it. And adding to their stress were family and friends who disapproved of the very personal hand Wilf and Sandy intended to have in Rachel's burial and memorial.

Difficult days still trouble the Derksens. But their church and community continue to bring them strength.

Sandy shares the experience here for Festival Quarterly readers.

One quiet Monday afternoon last summer, I heard my next-door neighbor, Susie, scream "Sandy!" I knew something had happened to Rachel. I ran out the front door to Susie's backyard. I was horrified to see Rachel purplish-blue, lying limp at the side of our neighbor's

sunken pool. A neighbor and I began resuscitation until the paramedics came.

Rachel's breathing and heartbeat were restored at the hospital but she remained unconscious. We were hopeful the first few days because of signs of improvement, but as time went on it became more and more evident that she was suffering extensive brain damage. Knowing this, I still had complete faith that God would perform a miracle and Rachel would wake up and be normal.

But one morning two weeks after her accident, I looked at Rachel and knew I'd never see our beautiful, intelligent, happy 2½-year-old running and playing again. I burst out crying. Lupe, a nurse who had spent many hours with Rachel in the intensive care unit, put her arm around me, weeping also. Lupe had a son close to Rachel's age. She was sharing my grief.

Rachel remained unconscious for six more weeks. During those weeks we were not alone. My parents lived with us for over a month taking primary care of Phillip, Rachel's younger brother. Other family and friends were with us, caring and helping whenever possible. Many friends from our neighborhood community of Christian families became involved, bringing us meals frequently. Some of them stopped by the house or hospital.

We appreciated those who would come just to be with us, to listen to us if we wanted to talk or to be silent and just feel with us. They shared the pain as we prayed and wept together. This became a great source of strength.

There was an occasional well-meaning person who

failed to take time to empathize and understand, who felt the need to tell us it was all in God's plan, and that "all things work together for good." Or, "God will give you the grace to bear it." It was as if our real feelings didn't count.

While Rachel was still in the hospital, neighbors crowded into our home one evening to share their feelings and to hear ours. We sang of God's peace and strength. We prayed, we wept, we embraced. We felt God's presence and were grateful.

The last week of Rachel's life was at home in her own room. She died peacefully after a morning feeding, still unconscious, not having enough strength to breathe. Watching her, it was difficult to believe. Standing by each other, Wilf and I looked at Rachel. She was with Jesus.

Death was a reality and we had the pain of making burial arrangements. The decision to build the casket ourselves came easily and naturally as we consulted a trusted neighbor that morning. Wilf's brother and father came, and some of the men in the neighborhood. It was good to work and feel together. Our pain was shared. Even the neighbor in whose pool Rachel had fallen discovered a beginning of forgiveness by offering his hands in its building with us all. His wife, Susie, and I lined it with white quilted satin material and red bows. With brass screws and handles the casket looked beautiful. There was a lot of love and closeness among us that night.

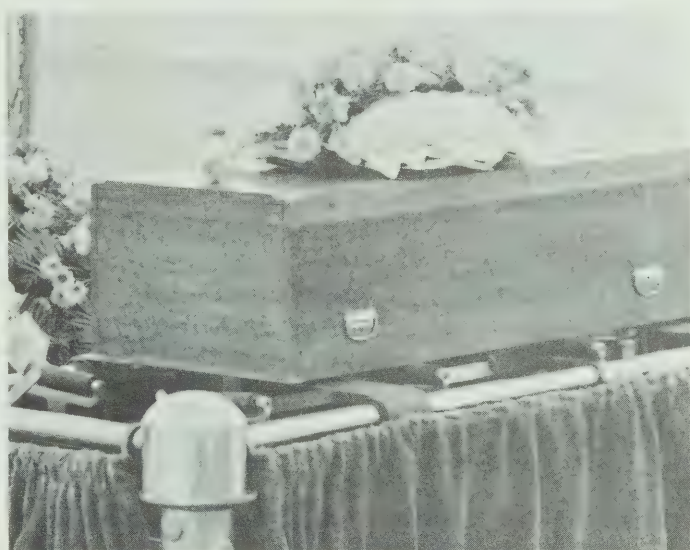
Friday at the funeral home we put Rachel's body in the casket and took her to the cemetery. It was meaningful to hear our neighbor, Gary, talk of her life here on earth and Pastor Janzen talk of her new life in heaven. We sang "Jesus Loves Me," her favorite song.

When the casket was opened and I saw her body, it was so thin. She did not look like our Rachel. Pain came as I put my hand on her arm. Her skin was cold. It became more of a reality; Rachel was no longer a part of this life. She was on a new adventure which we would someday share.

The day after the burial we came together in our church to remember Rachel's life. Family and friends freely expressed their feelings. We talked openly as we cried together, remembering Rachel's stubbornness and strong will, along with her love for life and people. My sister read a beautiful poem she wrote in memory of Rachel. Wilf's sister sang "Give Them All to Jesus," as tears ran down her cheeks. Our good friend, Phil, read the story of Rachel's life. My dad read comforting Scripture. Some who had been through similar grief told of their experiences. As we all sang "God Gives His People Strength," we felt a closeness. We were a community of people together, experiencing sorrow but also God's love and God's peace. Our fellowship continued after the service as we ate a good meal together.

I had had many mixed feelings while Rachel was un-

conscious but alive. I believed God could still heal her. But at the same time I became frightened thinking Rachel could wake up and remain mentally damaged. At times I was very angry, not understanding God's ways. Other times I was almost numb. When I felt angry or confused I told those feelings to Wilf and close friends. Having these feelings has not changed my faith in God. I still believe He cares. Since Rachel's death, as I became aware and expressed my anger, guilt, and confusion, a real healing has been taking place. The negative feelings have become less; my faith in God is becoming stronger.



I Was Ashamed ...

Being part of a minority group means sharing common experiences, including unpleasant ones. Merited or not, most of us have at one time been ashamed of being Mennonite. We were embarrassed personally by being different, or embarrassed in a more removed way when the "Mennonite image" was tarnished publicly.

To encourage conversation about our usually private feelings of shame, *Festival Quarterly* asked four church leaders to cite a time when they were ashamed.

Lawrence H. Hart, Clinton, Oklahoma pastor, MCC executive

During the 1959-60 academic year I attend a state college. I was enrolled in a sociology class instructed by a rather interesting lecturer. The students were somewhat immature in age and thought.

One day the class was on the subject of peculiar people. Soon a group of Mennonites within the immediate geographic area became the subject. Most of the class period centered on them and their mode of living, including their dress. It was soon apparent that the mood was condescending and nothing positive could be said regarding these Mennonites. I made no contribution to the class—I did not want this kind of identification.

Robert Kreider, Newton, Kansas professor, writer

My teacher once asked the students in our seventh-grade class which branch of the military service each wished to join if our country were to go to war. I recall my mounting anxiety as he went down the rows, each responding: ... "army" ... "navy" ... "navy" ... "marine corps." ... I had no desire to offend our patriotic

teacher, although irritation welled up in me as I sensed that he knew he was putting us few Mennonite students on an uncomfortable spot. I wanted just to blend in. I disliked being different from others. But there was no escape. And so, when my turn came, I mumbled something to the effect that I did not think I would join any branch of the service. I knew our teacher was displeased. I felt embarrassed. And yet, I felt better; I had—if ever so reluctantly—stood up.

LaVernae Dick, Dallas Oregon writer, chaplain

The summer before my senior year in high school my friend Pat and I were approached at the county fair by a teacher who asked if we would like to join Rainbow Girls. "It's a good organization where you will have lots of fun and learn many social skills," she said. "You're the first girls I have asked because I thought you two could help me organize it."

When I talked to my mother about it later, she wasn't nearly as excited as I was. "That's part of the Odd Fellows Lodge," she said, "and Mennonites don't belong to lodges. You'll just have to tell her you can't."

Shortly after school started all the high school girls were asked to attend a special meeting. Our teacher described Rainbow Girls; then said all who were not interested could leave, so I got up to go. "I thought you were going to help us organize the group," she said.

"I can't," I said.

"But you said you could earlier."

I was ready to sink through the floor. "My parents and my church won't allow me." I hurried out but not soon enough to

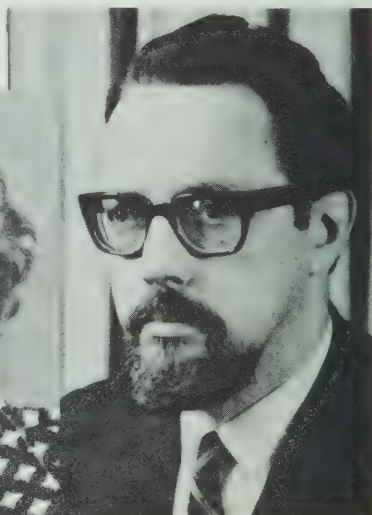
hear her last remark, "Well, some people and churches are sure narrow-minded." And I thought they were too.

John Howard Yoder, Elkhart, Indiana writer, professor, president of Goshen Biblical Seminary

I do not remember the date for sure but it must have been sometime in the mid-1950s. One of the major news magazines—I think it was *Time*—published an article under some such heading as, "They Take Care of Their Own." It recounted how one relatively conservative Mennonite congregation dealt with the problem of interpersonal relations and discipline by coping with one of their members considered to be mentally ill. Instead of following ordinary procedures for the therapy or commitment of the ill, they enlisted the assistance of the staff of a nearby Mennonite-sponsored psychiatric center.

The staff accepted the picture of the situation given them by the family and church members, and assisted them in what was for all legal purposes an abduction, taking the "ill" person against his will to the Mennonite center for treatment. I do not remember whether the abduction included physical violence or restraints or anesthesia but in any case it seemed not to have been an exemplary use of Matthew 18.

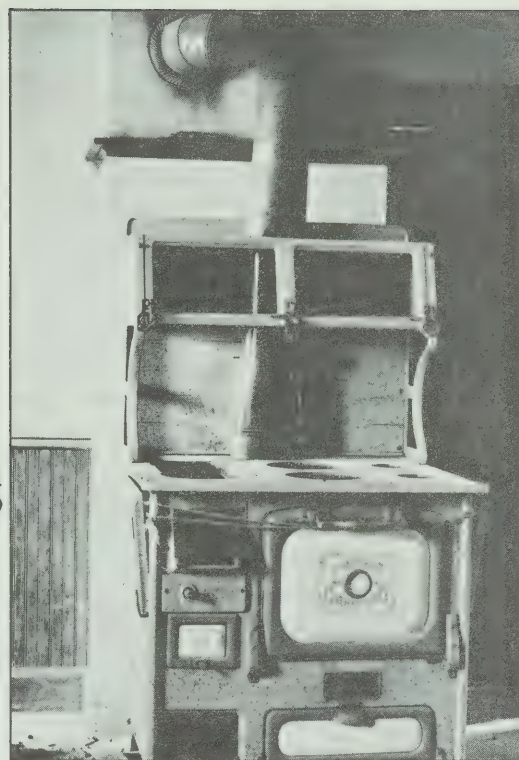
Being overseas, I could only express my disappointment by writing to ask whether it was true and, if true, what action was being taken to make amends, and to improve the church agency procedures so that dignity of the victim would be safeguarded. My expression of concern was acknowledged by agency administrators but my questions were never answered.





Should Mennonites Build Museums?

by Richard Showalter



We North American Mennonites made two important discoveries this century. First, we discovered the Anabaptists; second, we discovered ourselves!

Of course, neither of these were discoveries, strictly speaking. We've always had the *Martyrs Mirror*, and we've always had ourselves. But beginning with historians like John Horsch and Harold Bender we happened upon the Anabaptists in a new historical context—in a world inclined to praise them rather than damn them.

More recently, we have also discovered our Mennonite religious/cultural heritage. To the cultural historian this is no surprise, since the integration motif which was dominant in American society a dozen years ago has been replaced by an equally powerful "segregation" spirit. Then we wrestled to find unity. Now we delight in affirming each separate part of the cultural mosaic. "Red, brown, yellow, black, and white, they are precious. . . !" Mennonites, as well as others, have the bug. The *Festival Quarterly* (one example among many) celebrates that self-discovery.

I once thought these two discoveries were altogether different. Anabaptism, I thought, is worthy of enthronement. Mennonite "museum-building" is a task for stuffy antiquarians.

But the impulse to talk a lot about the Anabaptists (whether or not it's done in books) is not so easy to distinguish from the impulse to build museums, after all. Both impulses derive much of their power from the fundamental human drive to ancestor worship. Anabaptist/Mennonite thought is one variety of European/American ethnic theology; museum-building is a practical and artistic expression of the same ethnicity.

Now to the question: Should Mennonites build museums? (It must be the rogue in me that wants to connect it to the other question—should Mennonites extol Anabaptism? But since it's done, I know my answer.)

At first thought, yes! Build museums and also write histories, tell stories, keep the vision. Museum-builders are members of a large, distinguished guild. The guild's creativity insures our future as a people.

But know that kingdom priorities always threaten museum-builders, historians, artists, and other keepers of the tradition. Don't be surprised when the museum is built, and nobody comes. Or when the story is written and people flock next door to a church without a history, reading the story there. Or when the vision is caught, but by people who have a singular distaste for museums. Or when Schleithem is reenacted, and promptly forgotten.

Know, too, that sanctified labor for museum-building is pretty scarce. Sometimes, to be sure, it seems to be available for a time. But the King—for some reason the King keeps diverting His sons and daughters into other projects. There are missions, and teaching, and serving, and healing, and. . . . In short, the King apparently gets more joy from making history than from keeping it.

I say, it *may* be possible to build a museum for the glory of God. Do it if you must. But it's hard.

It *may* be possible to story the Anabaptists for the glory of God. Do it if you must. But it's hard.

Should Mennonites build museums?

Richard Showalter, a recent student at Fuller Theological Seminary, is now an instructor at Rosedale Bible Institute, Irwin, Ohio. He is a speaker, writer, and father of three.

J. E. Brubaker, Master Craftsman

Sitting opposite the woodstove in a corner of his shop, Jake talks about his life and times. All around him are signs of his artistry and craft: a saffron box turned on the wood lathe, a weed vase, a beautiful pitcher, a bowl, a basket with a handle turned out of one piece of wood. His father gave him his first lesson at the lathe when he was only four, he says. And Jake, too, gave his two sons (both excellent craftsmen themselves) their respective first lessons at age four.

In fact, woodturning has now been lovingly practiced by five generations of Brubakers. Jake's grandfather, Bishop Jacob N. Brubaker, was moderator of Lancaster Conference for forty-seven years and was well known throughout the church. He was a gifted man, and he cultivated hobbies which helped him share with his church: growing grapes, raising strawberries, and turning wood. J. N. gave one of his beautiful saffron boxes to each couple he married in his later years; Jake has been buying them back in recent years and giving them to his grandchildren.

Jake seems twenty years younger than his eighty years, working actively at his turning at craft fairs and festivals, special exhibitions and seminars, and occasionally at church gatherings. He has received much recognition as an outstanding woodturner. In fact, a



New York author has been interviewing him the past two years, readying a book about Jake's contribution as a toy designer. The book will actually claim that Jake was the greatest toy designer in the United States during his era.

Jake started working for the Hubley toy people in Lancaster when he was only fourteen. Two years later they taught him pattern work and he worked for Hubley on and off until 1950. During this period he became one of the top toy designers in the country. His bestseller? A policeman on a motorcycle. It sold by the millions and New York brokers said it was the greatest toy to hit the market since the teddy bear. By a Mennonite preacher nonetheless.

Ordained at age 20 (a half year before marrying Barbara Ebersole), he pastored the East Chestnut Street Mennonite Church in Lancaster. He speaks with warmth about his role and that of his congregation in the opening of the Mennonite mission field in Central America in the late forties.

His craft brought him his darkest moments. His shop burned out in 1924. And misunderstandings with church leaders about his business relations nearly forced him to leave the ministry as a young artist and minister.

Jake is brusque and a little stern, but it's clear he believes his cup was fuller than many. "The Lord was good to me," he says quietly, almost offhand. He mentions helping Eastern Mennonite College students begin a toy business in 1932 to assist students in paying tuition. And he helped supply work for conscientious objectors during World War II at Orié Miller's request (he turned down Hubley's request to design hand grenades when Hubley got into defense work).

But nowadays it's his shop, the lathe, and craft fairs. And rosewood saffron boxes. Why rosewood? "It's rare and exotic." And why saffron boxes, other than the fact that Grandpa J.N. made them? "They're the most difficult," he says.



Fritz Kehr, Man With a Mission

One morning last July we drove into Ibersheim, a quiet little village on the Middle Rhine. The person we wanted to see, Fritz Kehr, wasn't home. We found him working in a chapel at the south end of town. When he saw us he laid down his brush, began to explain his project, and for the next three hours held us spellbound with his varied interests and insights.

The son of a Mennonite minister, Fritz Kehr was born in nearby Eich in 1908. As a youth he went to Mainz to study sculpture. "How I delighted in liberating a figure out of the hard stone!" recalls Fritz. His education in Mainz was very thorough and soon he was able to earn money from his first commissions. From Mainz Fritz Kehr moved on to Offenbach to one of the very best art schools in all Europe. In particular he enjoyed the classes in lettering under the great type designer, Rudolf Koch. It was Koch, a devout Christian, who inspired Kehr to become "an artist in God's service."

After six semesters Kehr passed the German art proficiency exams and six semesters later he became a Meister. Leaving Offenbach Kehr moved to München to work under private tutelage of Professor Mollier. It was his dream to become the Commissioner of Public Monuments for the entire state of Hesse. But in the 1930s Germany got a new regime. Because Kehr's faculty adviser was married to a Jewess, the man was dismissed and all his recommendations were blacklisted by Adolf Hitler. Fritz found himself on the street.

Kehr returned to Ibersheim to marry Elisabeth Stauffer, the last descendant in Germany of the Mennonite Stauffers. Together the young couple managed the Stauffer property called the Rohrhof. Shortly after that World War II began.

Fritz Kehr was drafted and spent six years in the German army. Classified noncombatant he was shipped off to Poland as a communications specialist.



Once there, Fritz convinced his superiors to have his duties prescribed as company artist. He managed to spend much of his army time studying in Vienna and in Milano and was lucky enough to stay away from battle. Even so, he saw enough devastation to make him hate war even more. When the war ended the remnants of the German army were driven across Europe like cattle. Fritz was captured and spent much time in POW camps, a gruesome experience. "If each nation's minister of defense would have to spend two years as a prisoner of war before his appointment, we'd have no more wars," promises Fritz.

Even in those times Fritz saw God at work. Traded off to the French he was singled out as "Sculpteur-Prisonnier de Guerre" with special privileges and a place to work. Released in 1946 he made his way back home to assist his family in the task of rebuilding the Rohrhof and to minister to the refugees and DPs passing by. But, whenever there was any slack time in the fields or on the Hof, Fritz returned to his first love—sculpture.

The Stauffer farm was rich in old Men-
continued on page 17

Top: Fritz Kehr holding a sculpted cabinet door; a Kehr sculpted wall plaque now owned by the Volk Cellar at The People's Place; Kehr with his partially finished plaque of the Mennonite pilgrimage.

A People's History Made Personal

"If I can do something to make the Mennonite story come alive, I'd like to do that," writer Hope Lind commented recently to *Festival Quarterly*. Echoing her was LaVernae Dick: "I really don't think a person can learn who he is today until he finds where he came from or where he's going. Until then you go in circles." The two women are co-researchers, co-writers of a history of Oregon Mennonites through the past hundred years.

The project idea was their own. When they realized the scope of it, they wrote a proposal to their church conferences asking for support. They now hope to turn the complete volume over to the Studies in Anabaptist and Mennonite History Series for editing and publication.

"This is our goal—that it's scholarly enough to be included in the Series, yet fun to read, full of people and how they've done things," explained Mrs. Lind.

For both women the energy for writing the history is very personal. Explained Mrs. Dick, "My interest in Mennonites started when the pastor of our Mennonite church said he thought our congregation should be independent since our church had nothing special to offer. I saw that as a challenge."

And it is in much of the history itself that Mrs. Lind finds herself: "There's a certain amount of interpretation in the facts you choose. You can't avoid the conflicts but we don't want to take sides. I hope we can be sympathetic. I have relatives and friends on both sides of the current division; I hate to say 'sides.'"

Their intention is to tell the story of

Oregon Mennonites honestly. As much as possible it will include all groups of Mennonites (Lind belongs to the Mennonite Church; Dick to the General Conference Mennonite Church). "We aren't here to dig out the scandals," explained Dick. "My vested interest is to say it in a way that people will be helped and not hurt. I think you can talk about the truth in such a way that people can be turned on."

Human foibles and goodwill give the book its life, the writers agree. "Mennonites have strong opinions," commented Lind. "In many cases in the past we should have been a little more patient, forbearing; all those nice words. But if we can learn from what happened that would be good."

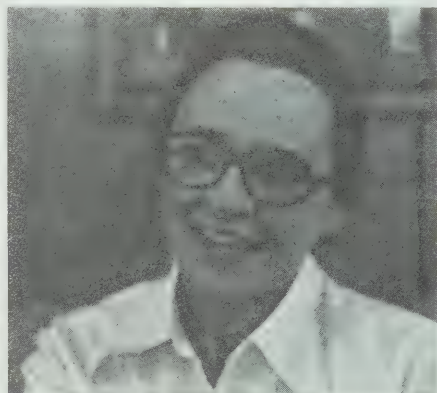
Letters printed in the old *Heralds of Truth* magazines, congregation and family records, responses to questionnaires, courthouse documents, and oldsters who remember all give a mixed picture of Oregon Mennonites.

In spite of the tarnished edges the writers believe a history is essential in the life of the present church. "We wanted to find out why we are who we are today and how we can help our people find their way back to being a servanthood people," reflected Dick.

Lind agreed, "We say we hope it will show us where we're going but I hesitate to say these things for fear we'll fall far too short."

The history, tentatively titled *Facets of Faith: 100 Years of Mennonites in Oregon*, should be ready for publication in early 1978.

Hope Lind, LaVernae Dick



Sausage-Making in Fresno

With the old-fashioned procedure only slightly altered, sausage-making is becoming an annual tradition among some Mennonites in Fresno, California. "I started doing this with friends in our church about four years ago because of the good memories in my own background," explained sausage-making organizer Don Isaac (pictured with his family), who is also business manager of Fresno Pacific College.

"It had always been a day when our whole family participated in a single task. I thought it would be fun to try to create this feeling in an urban setting."

The first year Isaac and his helpers had orders for 100 pounds. Last year they made over 800 pounds. "Interested persons could sign up for pounds of finished sausage providing they came and helped make it."

The hogs are delivered to the site, butchered, cleaned, and halved. The workers are ready with grinders, spices, authentic casings, and stuffers. What is the most popular part of the process? "After sprinkling salt and pepper onto the meat you can dig into it with both hands and work it for several minutes. Everyone enjoys that. Perhaps the highlight of the day, however, is pressing out the sausages."

There is a valid reason for sausage-making, according to Isaac. "The community aspects of the day are as important as the product taken home. Our urban churches just don't do things together as much as our rural churches used to."

More of Fritz Kehr's work: the sculpted head and a pair of freestanding hands.



continued from page 15

nonite books and memorabilia and Ibersheim was rich in local Mennonite history. Having turned over the farm to his daughter Ursula and her husband, Walter Lang, in 1971, Fritz now devotes his time and energy to recording the Mennonite story in two media: sculpture and murals. In sculpture his most recent project is the design of a plaque symbolizing the Mennonite pilgrimage since 1525 from Switzerland to all parts of the globe. The murals, when finished, will be scattered through the village of Ibersheim depicting both the secular and Mennonite history of this town

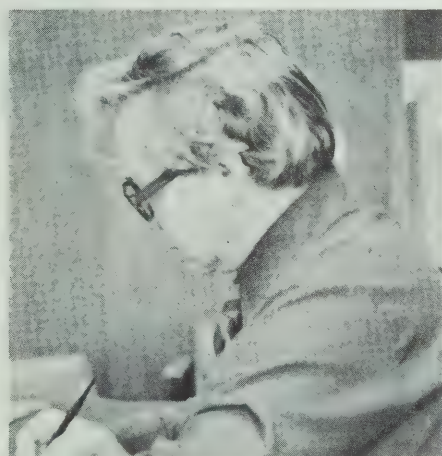
which dates back to the Middle Ages. When a mural is finished Fritz introduces it first of all to the children, even the very young. With biblical zeal he tells them the story over and over again.

Now when a stranger comes to town and asks, "What does this painting mean?" a twelve-year-old may start out: "To show hospitality to the strangers passing by, the citizens of Ibersheim. . . ." or: "One day when the Lord of the territory went out fishing. . . ."

So, Fritz Kehr works not only to beautify the walls of the houses or the chapel by

the cemetery, but his works serve as visual aids to remind everyone of the story of a people of God and their pilgrimage, particularly as it relates to the quiet village of Ibersheim on the Rhine.

Jan Gleysteen, an artist and historian who lives in Scottdale, Pennsylvania, is the writer of Foreign Beat. He travels extensively and often to his native Europe and will keep Festival Quarterly readers informed of contemporary art activities of Mennonites around the world.



"My fears never left me and often I hoped for an obstacle that would be 'finis' for this project. Yet that obstacle never came. The door always remained open a slight crack. . . . To a certain degree I have resolved the Middle East conflict that was raging in my own soul." Author Frank Epp, Waterloo, Ontario, was speaking about both the urgency and reluctance he felt in writing his recently published book, **The Palestinians: Portrait of a People in Conflict**.

Knowing that he was dealing with an explosive subject by permitting the Pales-

"Hot" Book Well Received

tinian viewpoint to be spoken, if not championed, Epp approached the project cautiously: "The prospect of being labeled an anti-Semite was an unbearable one."

Epp believes that fair journalism can contribute to peacemaking in the Middle East: "Since the October War of 1973 I have become fully capable of going to the Israelis with an empathetic ear, anxious to give their fears a hearing also. I have become confident that this kind of exercise will contribute to a reduction in terrorism and improve the chance of peace."

The peacemaking seems to have already begun. Wrote Rabbi Reuben Slonim, reviewing **The Palestinians** in the *Toronto Globe and Mail*, "I find his (the Palestinian's) humanity as deep and genuine as that of the Canadian, American, or Israeli. He is capable of hatred, bitterness, prejudice, anger, self-deception, and revenge, but in large measure also of wisdom, love, dignity, joy, beauty, pathos, and courage. The defects and merits all come out in the Epp-Goddard portrayal. . . . By making the Palestinian human, Epp has brought him closer to us."

Slonim's response is not isolated. Reviewed in dozens of newspapers, **The Palestinians** consistently rates high marks for fairness and for capturing the human tragedy of the conflict.

Epp hopes to be equally successful in his sequel: "Even while I became pro-Palestinian, I determined to also remain pro-Jewish. . . . I am committed to producing . . . **The Israelis: Portrait of a People in Conflict**."

Friesen Opening Studio

Paul Friesen, potter and art instructor at Hesston College, is preparing to open an art studio in Hesston, Kansas, by June. "I'll be working there in addition to teaching," he told **Festival Quarterly**. "It will be a way of disciplining myself to keep the artist part of me alive even while I have classroom responsibility."

Friesen will eventually have the studio fully equipped and will work there "building up a backlog of material for sale and display in galleries."

Fresno Profs also Practitioners

For at least three of Fresno Pacific College's professors, teaching is not enough. Each has his hands, in addition to his head, involved in his field. These men deal with risks similar to the ones they ask their students to take. They create; then seek evaluation from an audience.

English professor Wilfred Martens has two major writing projects underway. He is finishing a novel about a small group of Mennonites who fled illegally into China from Russia in the late 1920s. His focus is on one member of the group, a fourteen-year-old boy.

"I'm using history to write a novel," explained Martens to *Festival Quarterly*. "We've tended to idealize and romanticize our past. This is my way of looking at the values we have now in relation to those issues in the past—materialism, property

rights, separation from the world, militarism. I didn't have any preconceived ideas about how it should come out. I started with the plot; out of putting those pieces together have emerged the ideas.

"This is my first crack at a novel. One is almost tempted to prolong the writing. It's been fun."

Another project awaits Martens when he completes the novel. It is a long narrative poem, meant to be performed. Binding it together is the theme of migrations, so common throughout Mennonite history.

Art professor Rod Harder is experimenting in a new medium presently: performance pieces. "I deal with the space I'm in," he explained. Recently he held a performance at the Fig Tree Gallery in Fresno, California. "It involves using the space with an invited group of people. I go into the space and feel it, and the idea that arises out of it is what it is. I see it as a process. . . . My action changes the space."

Harder has not given up the more traditional visual arts. "Right now I'm working with sandpaper and varnish, then tearing the materials. It's a way of exploring medium, process, time."

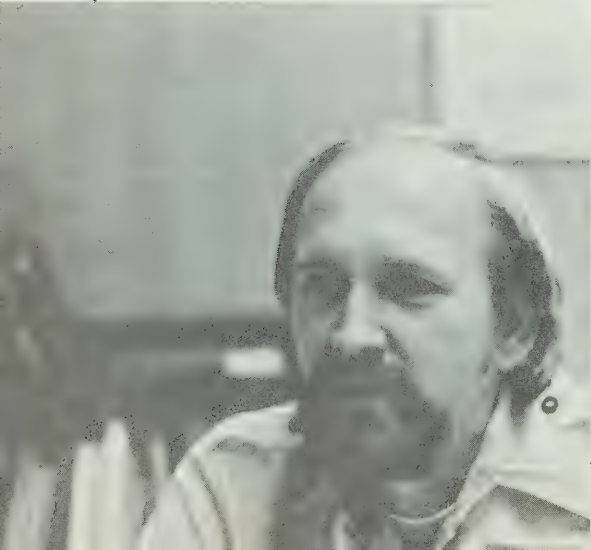
Harder wants to stay in touch with his

people as he investigates new forms. "I am concerned about communicating to Mennonites in particular, but I'm also concerned that my ethnicity doesn't become a crutch for my art."

Larry Warkentin teaches piano and music theory at Fresno, and every year writes a new piece for the college choir which he directs. He struggles also with writing good work which is at the same time accessible to the people. "I'm writing what most college musicians would call relatively conservative. But I guess the inner tension—that profound ideas can be said with simplicity—maybe makes me want to write music."

He became aware of the conflict when he was quite young. "My music teacher gave me Chopin and Brahms, while the people in my church where I was pianist wanted 'Onward Christian Soldiers.'"

In addition to choir music (his most recent choral piece is "Come Unto Me," being published this year by Pro-Art Publishing Co., Westbury, N.Y.), Warkentin is at work on a piano sonata. Recently he completed a series, "Song for Statues," and at Christmas his "String Quartet, 1976" was performed by the Festival String quartet of Canada on CBC radio.



Top: Wilfred Martens, lower left: Larry Warkentin, lower right: Rod Harder



Snyder Becomes Artist-in-Residence

Conrad Grebel College, Waterloo, Ontario, who had one successful experience with a writer-in-residence, is now ready to try a bit different tack—an artist-in-residence. The man is Peter Etril Snyder, in his early thirties, from the Kitchener-Waterloo area.

Most of his paintings are of a subject he knows well—the rural Old Order Mennonites of Ontario. He visits the farming communities often, armed with a camera, then goes back to his studio to do his own impressionistic version of what he has seen.

While on staff at Conrad Grebel, Snyder will create a major artwork for the college.




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		5 for	20.99	_____
		12 for	49.26	_____
	_____ More-with-Less Cookbook (Longacre), paper	5.95	5.35	_____
		2 for	10.48	_____
		5 for	25.30	_____
		12 for	59.28	_____

B. Past Offers

_____ Children in Community (Society of Brothers)	16.50	14.95	_____
_____ The Palestinians (Epp)	10.00	8.89	_____
_____ African Adventure (Hostetler)	3.50	3.23	_____
_____ Black and Mennonite (Brown), paper	3.95	3.62	_____
_____ 'Twas Seeding Time (Ruth), paper	4.95	4.44	_____
_____ Our Star-Spangled Faith (Kraybill), paper	2.50	2.35	_____
_____ Quiltmaking and Quiltmakers (Lithgow)	6.95	5.91	_____
_____ Local Lives (Brand)	12.50	11.40	_____
_____ Record: Sing Alleluia (Isaac)	5.98	4.98	_____
_____ Record: Harmonia Sacra	5.98	5.38	_____

C. Books as Advertised

_____ Page 7: Eight Wells of Elim (Vogt)	3.95	3.95	_____
_____ The Tender Herb (Miller)	3.95	3.95	_____
_____ This Very Day (Barr)	7.95	7.95	_____
_____ Peace Treaty (Moore) Hardcover	3.50	3.50	_____
_____ Softcover	2.50	2.50	_____
_____ Rosalie (Hamilton) Hardcover	3.50	3.50	_____
_____ Softcover	2.50	2.50	_____
_____ Page 21: The Greater Trumps (Williams)	3.45	3.45	_____
_____ Page 26: The Seventh Earl (Irwin)	7.95	7.95	_____
_____ Page 34: IF . . . A Big Word with the Poor (Bakely)	6.00	6.00	_____
_____ Page 34: God Keeps His Promise (Lehn)	6.95	6.95	_____

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Books for Every Home and Library

Note: The following list of books by a variety of publishers are recommended by the **FQ** editors as some of the very best available related to the identity, faith, and culture of Mennonite peoples. We hope you take advantage of our special discounts. Add up and enter your Side Two total on Side One.

Fiction

	Reg. Price	Our Price
1. Blue Mountains of China (Wiebe)	5.95	5.35
2. Happy as the Grass Was Green (Good), cloth	3.95	3.55
3. Hazel's People (Happy as the Grass Was Green retitled), paper	1.25	1.10
4. Mennonite Soldier (Reed)	6.95	6.25
5. A Covenant of Despair (Eby)	5.95	5.35
6. The Sons of Adam (Eby)	3.95	3.55
7. People Pieces (Good), paper	2.95	2.75

History

8. An Introduction to Mennonite History , cloth	6.95	5.95
9. An Introduction to Mennonite History , paper	3.95	3.55
10. The Anabaptist Story (Estep), paper	3.95	3.55
11. Conrad Grebel, Son of Zurich (Ruth)	6.95	5.95
12. The Mennonite Church in America (Wenger)	8.95	8.05
13. Mennonites in Canada (Epp)	12.95	11.65
14. A History of the Mennonite Brethren Church (Toews), cloth	9.95	8.95
15. A History of the Mennonite Brethren Church (Toews), paper	7.50	6.75
16. Open Doors (Pannabecker)	18.50	16.65
17. Brothers in Deed to Brothers in Need (Hiebert)	20.00	18.00
18. Bergthal Colony (Schroeder)	3.50	3.15
19. Heritage Remembered (Lohrenz), cloth	12.00	10.80

Theology

20. The Complete Writings of Menno Simons	15.95	14.35
21. Martyrs Mirror	17.95	16.15
22. Politics of Jesus (Yoder), paper	3.45	3.10
23. Anabaptism: Neither Catholic Nor Protestant (Klaassen), paper	2.95	2.65
24. God's Word Written (Wenger)	4.95	4.45
25. Anabaptists Four Centuries Later (Kauffman, Harder), cloth	9.95	8.95
26. Anabaptists Four Centuries Later (Kauffman, Harder), paper	6.95	6.25
27. These People Mine (Good), paper	1.25	1.10
28. The Mennonite Encyclopedia (4 volumes)	69.95	62.95

Culture

29. The Mennonite Hymnal (round notes)	4.50	4.05
30. The Mennonite Hymnal (shaped notes)	4.50	4.05
31. Fill My House , 25 pieces for church choirs (Wiebe)	3.25	2.95
32. Mennonite Community Cookbook (Showalter)	8.95	8.05
33. Wonderful Good Cooking (Schrock)	3.95	3.65
34. Good Earth and Country Cooking (Groff and Wilson)	8.95	7.95
35. The Inglenook Cook Book , paper	1.95	1.75
36. More-with-Less Cookbook (Longacre)	5.95	5.35
37. Mennonite Artists Contemporary , paper	5.00	4.50

Children's Books

38. Twelve Becoming (Dyck)	4.50	4.35
39. Henry's Red Sea (Smucker), paper	2.50	2.25
40. Coals of Fire (Bauman)	3.95	3.55
41. An Amish Family (Naylor)	5.95	5.25
42. Night Preacher (Vernon), paper	2.50	2.25
43. Doctor in Rags (Vernon), paper	2.95	2.65
44. Mary of Mile 18 (Blades), paper	2.95	2.65
45. Chinese Eyes (Waybill)	5.95	5.48

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46. A People of Two Kingdoms (Juhnke)	7.95	7.15
47. Hutterite Society (Hostetler)	14.00	12.90
48. Amish Society (Hostetler), paper	3.95	3.55
49. The Amish of Canada (Gingerich), paper	5.95	5.35
50. Discipling the Brother (Jeschke)	1.95	1.75
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CONSIDER your acquaintances who may not read or subscribe to *Festival Quarterly*. YOU must know of some likely candidates whom we don't. HERE'S a list to get your thinking started. THEN list your nominees' names and addresses below so we can invite them to become readers. THANKS!

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Your local theater group
Your car pool
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Your nearest neighbor
Your mother and father

Someone in your youth group
Your plumber
Your school's librarian
Your song leaders
Your landlord
Your tenants
Your grandparents who love quilts
Your secretary
Your choir members
Your local college's librarian
Your mailman
Your aunt at the old folks' home
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Your niece who loves movies
Your milkman
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Your electrician
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cultural calendar

Color Photography Exhibit by Willard Claassen, Gallery, Hesston College, Hesston, Kan., now through February 28.

"Three from EMC," recent works by art faculty members, Library Gallery, Eastern Mennonite College, Harrisonburg, Virginia, now through March 2.

"Memories," a 10th Anniversary Show by Merle Good, starring John J. Miller acting and singing, The People's Place, Intercourse, Pa., Thursdays, Fridays, and Saturdays at 8:00 p.m., and Saturdays at 4:00 p.m., February 5-26.

Messiah College Faculty Recital by Ronald R. Sider, organist, Grace Methodist Church, Harrisburg, Pa., 8:00 p.m., February 8.

Faculty Recital by John Winkler, trumpeter, Chapel, Messiah College, Grantham, Pa., 8:00 p.m., February 15.

Writers' Workshop on Poetry sponsored by Goshen College and Center for Discipleship, Goshen College, Goshen, Ind., February 25-27.

"Minority Report: Belonging to a Minority Within a Minority," presented by Myron and Becky Dietz, The People's Place, Main St., Intercourse, Pa., 8:00 p.m., February 28, March 1.

Textile and Weaving Exhibit by Alta Hertler, Gallery, Hesston College, Hesston, Kan., March.

"For Heaven's Sake," in a student production, Campus Center, Messiah College, Grantham, Pa., 8:00 p.m., March 3.

"The Wild Duck" in a student production, Krehbiel Auditorium, Bethel College, North Newton, Kan., 8:15 p.m., March 10-12.

Illinois Mennonite Relief Sale, featuring cultural foods, crafts, quilts, Exposition Gardens, Peoria, Ill., March 12.

Spring Forensics Program featuring poetry, drama, music, Christopher Dock Mennonite High School, Lansdale, Pa., 7:30 p.m., March 11.

EMC Tour Choir Concert, Chapel-Auditorium, EMC, Harrisonburg, Va., 4:00 p.m., March 13.

Bethel College Band Concert, Krehbiel Auditorium, Bethel College, North Newton, Kan., 7:30 p.m., March 15.

"Gospel Herald—Meet the Editors' Event," a chance for readers to discuss their magazine with the editors, Laurelville Mennonite Church Center, Mt. Pleasant, Pa., March 18-20.

Bluffton College Cantata Singers with pianist Jean Szabo, performing Vaughn Williams, Founders Hall, Bluffton College, Bluffton, Ohio, 7:30 p.m., March 20.

Wind Ensemble Concert, Campus Center, Messiah College, Grantham, Pa., 8:00 p.m., March 22.

Bluffton College Wind Ensemble Concert, Founders Hall, Bluffton College, Bluffton, Ohio, 8:15 p.m., March 25.

Faculty-Student production of "King Lear," Ramseyer Chapel, Bluffton College, Bluffton, Ohio, March 25, 26.

Great Sacred Choruses—Beethoven, Brahms, Haydn, Mendelssohn, Stainer, Gounod, Handel, and Mozart, performed by Mountain Lake Choral Society, Mt. Lake, Minn., 7:30 p.m., March 26, 27.

Choral Society Concert, Chapel, Messiah College, Grantham, Pa., 7:00 p.m., March 27.

Fine Arts Festival with the theme "The Art of Commitment," Messiah College, Grantham, Pa., March 28-April 1.

"Music of My People," performance by Mennonite folk musician Connie Isaac, The People's Place, Main St., Intercourse, Pa., 8:00 p.m., March 28, 29.

Hesston College Choir Tour with director Ron Garber through Kansas, Colorado, Idaho, and Oregon, March 30-April 10.

Schmeckfest, a "festival of tasting" and working craftsmen, with evening presentations of Gilbert and Sullivan's "The Gondoliers," Freeman Junior College, Freeman, S.D., March 31, April 1, 2.

Hesston College Chamber Choir Tour with director Dave Gerig through Nebraska, Iowa, Illinois, Ohio and Pennsylvania, April 1-10.

Fine Arts Festival with choral and instrumental groups, home ec and art displays, C.D. Mennonite High School, Lansdale, Pa., 7:30 p.m., April 12.

Drama Guild production, EMC, Harrisonburg, Va., April 14-16.

Associated Mennonite Biblical Seminaries Choir on tour through central Illinois, April 15-17.

Messiah College Singers Concert, Chapel, Messiah College, Grantham, Pa., 3:00 p.m., April 17.

Evening of Student-Directed One-Act Plays, Ramseyer Chapel, Bluffton College, Bluffton, Ohio, April 22.

Homecoming concert, Chapel-Auditorium, EMC, Harrisonburg, Va., April 22.

Illinois Mennonite Historical and Genealogical Society Meeting with historian Dr. Willard Smith, Mennonite Church of Normal, Normal, Ill., 10:00 a.m. and 1:00 p.m., April 23.

Bethel Industrial Arts and Home Economics Exhibit, Bethel College, North Newton, Kan., April 24-May 4.

Grantham Oratorio Society Concert featuring Jerome Hines, Campus Center, Messiah College, Grantham, Pa., 3:00 p.m., April 24.

Senior Art Show by graduating art majors, Library Gallery, EMC, Harrisonburg, Va., April 28-May 20.

Spring Arts Festival, EMC, Harrisonburg, Va., April 28-30.

"The Merry Wives of Windsor," an opera performed by Bethel drama and music departments, Krehbiel Auditorium, Bethel College, North Newton, Kan., 8:00 p.m., April 28-30.

Mennonite Festival of the Arts, Fairview Park Mall, Kitchener, Ont., May 1.

Spring Vesper Service by Associated Mennonite Biblical Seminaries Choir, Chapel of the Sermon on the Mount, AMBS, Elkhart, Ind., 4:00 p.m., May 1.

Joint Choir of the Eastern District and the Franconia conferences, Zion Mennonite Church, Souderton, Pa., afternoon and evening performances, May 8.

Penn View Annual Country Auction offering homemade foods, crafts, quilts, C.D. High School, Lansdale, Pa., Friday evening, all day Saturday, May 20, 21.

"From Schleithem to Dordrecht," Anabaptist Travel-Study Seminar sponsored by EMC, led by James O. Lehman and Albert N. Keim, May 23-June 9.

"Music and Culture in Vienna" Seminar sponsored by EMC, led by Wilbur R. Maust, May 23-June 16.

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EXPERIENCES

I had promised myself to write at length to you when returning from a partial "Mennoniting" trip and one day I might do so—

But crowded for time, all I can now say is "Wow! It works! Beautifully and warmly and efficiently!" We spent overnights in three homes in remote corners of this land and after long driving days it was especially exciting and warming to be greeted and expected by new friends. Now—weeks later—it is such memories which stay with us.

You are supplying a service of encouraging a network of friendships not otherwise possible. We each thank you for the genius idea.

*Edith Yake—for all of us
Ridgefield, Connecticut*

Our family Mennonited-our-way by bicycle through Lancaster County in August. We had a great time and met the greatest people. The hospitality we received was so warm and by the time we packed up in the morning to leave we felt we were among old friends. It was a wonderful experience.

How the trip came about? John is Brethren in Christ and I a Mennonite. We have been away from the Mennonite Church since there have never been any in the areas where we have lived. Since this was the Bicentennial year we felt it would be a good experience for the children to see how the Mennonites live and work.

We always wanted to take a bicycle trip and when we received the **Mennonite-Your-Way Directory** we thought this a nice way to combine the trip.

Truly Lancaster County is a Garden Spot of our Country.

We will never forget our Mennonite-Your-Way vacation and the fine friends we made that week.

*John & Darlene Paugstat
Salesville, Ohio*

Told to the editors . . .

When the **Mennonite-Your-Way Directory** was still in proof and galley stage, they, by some fluke, Mennonited their way from the Mennonite Publishing House in Scottsdale, Pennsylvania, where they were to be printed to Bethel College in North Newton, Kansas. Bethel professor Harold Moyer paged through the peculiar-looking document, saw Levi Miller's listing, and decided to Mennonite his way with Levi and family on a trip east.

Roots of Stability Within the Arts

Part I

Answer this if you can: are the arts a commentary on society, a ceremonial statement celebrating a common faith or event, a means of personal expression, a symptom of psychic disorder or elevated ego, a constant climate of change, or a source of stability? When suffering under definition, art becomes almost *anything*, at least all these conditions mentioned.

But what allows the arts to continue to be indispensable, indestructibly permanent, as much a part of our life as the very air we breathe? Why, after it has been said once, do artists want to say it repeatedly—a love poem, a drama dealing with personality conflict, a study of white on white, another Mass or Requiem? Within the need to express is the need to reach a new awareness of constancy or commonality of human experience.

While two previous issues of **Festival Quarterly** contained music columns on "Winds of Change Within the Arts," a short series now begins on *stability* within the arts.

Definitely the arts must express the ingredient common to all life—change. But even before the change can be expressed a depth of stability must first exist if the art being described is to have any lasting value. This stability may come in a variety of ways but must stem from a basic human core which is unique to each person. To find this core (an infinite search) artists have not only created masterpiece symphonies, novels, or canvases, but have also committed suicide, so potent is this human inner core. And yet art which stops before it reaches the core rides on the surface with little importance to us. There is no gripping power. Neither the creator nor the perceiver of the art comes to grips with the common human core which, hidden deeply within, is both unique and universal, joyful and painful, full of ecstasy and despair.

With our prefab, credit card, instant charge, dial-a-prayer society we can easily expect our art also to be instant, pleasing, wall-to-wall padding which continues our

Carol Ann Weaver is a doctoral student in composition at Indiana University School of Music, on leave from the Eastern Mennonite College music department.



illusion that we can have it *all* and have it immediately, no sweat, no bother. But there is no shortcut to human expression, no buy-now-pay-later approach to discovering the inner core. And art which bypasses this human center also bypasses stability, remaining in flux and in a flurry to entertain.

Stability in the inner core, that seething caldron of frustrated ambition, wounded pride, personal insecurity? How can such turmoil produce stability? For centuries artists have worked with the conflict of turmoil versus equilibrium, only to discover that to avoid the turmoil is to avoid stability.

Perhaps there are only a few *great* artists alive today, but no one needs to try to become *great*, only *sincere*. And there can be many sincere artists. History alone gives art a sense of "greatness," but we as artists or perceivers of art can sense the honesty and therefore the integrity of our art. In fact it is our duty to see that our art has not bypassed stability by avoiding the soul.

A sequel article, Roots of Stability Within the Arts, Part II, will deal with ways of finding and not finding stability.

An Anabaptist Alphabet An Alphabaptist Anabet

Anabaptist: (Sic) Erroneous name for adult-baptizers meaning "re-baptizers." Since sprinkling an infant is not baptism they are Alphabaptists.

Ban: Amish deyoderant. Very dry ("No, not to eat"). Anti-inspirant (no worship). Anti-stain (no fellowship). Use it if you are shunned.

Concern: Christian gossip shared as wishfulfillment. As in "Telling what others are daring that you'd like to be doing."

Dress: Public sign of personal piety. Garb comes in plain, modest, gay, fancy, and worldly styles. Lapels optional.

Eating: Marathon sport: as in "Now that the seven sweets and seven sour are all, let's clean up the ice cream and finish the pie."

Freundschaft: Aunt Sarah and Uncle Aaron, Cousin Amos and Brother Zack. . . The Shanks, the Millers, the Yoders und alles.

Guilt: Emotion accompanying play. As in "Sure I'm having fun. Would I be feeling so guilty if this weren't fun?"

Homeplace: The family farm. Goes to the oldest son in small families, to the youngest son in large. Comes with a Grossdaddy house complete with occupants.

Intercourse: Location of The Peoples' Place, Lancaster County's center for Mennonite and Amish arts and crafts.

Ja: Das brüderliche sprichwort. Oder liebeswort. Sag ja. Immer Ja. Es macht consensus.

Kiss: A salutation for brothers or sisters, not brothers and sisters. (A serious, not a gay greeting.)

Lot: Original process of ministerial selection and ordination in which books are opened (in contrast to seminary where books are only purchased).

Menno: A well-read man who is unread. An outlaw who lived above the law. A complex life that models the simple life.

Nonresistance: About-face when slapped, turning the other cheek when kicked, counting to 1,000 when angry.

Obedience: The simplest virtue of the simple life. Obey. There's no other way. Simply trust and obey.

Peace: Nice at any price. Sloppy agape.

Quiet in the Land: Rural refugees. Silent minority. Agribaptists.

Relief Sale: Charity fair. Where giving and receiving are equally blest.

Saint's foot: A dermatological condition indicated by wrinkled skin, short toenails, clean Sabbath stockings.

Tourist: Us when we're in Pinecraft or Disney World. Them when they're at

Blue Ball, Sugar Creek, Steinbach, or Hillsboro.

Uniformity: Nonconformity to the outgroup, conformity to the ingroup, deformity of personal integrity.

Villow Walley: Ve don't talk funny, but this alphabet is getting verse and verse.

Work: Pleasure. Or as near pleasure as the godly get. As in "If you enjoy work you'll have a wildly exciting life as a Mennonite."

Xcommunicate: You can church a member, silence a preacher, and defrock

a bishop, but you can't weaken a deacon.

Yellow: Once used to describe pacifists. Now used to signal caution, warn of danger, forbid illegality.

Zeal: Firm concern for the only way, the right way, the one way to do things. As in "My way is Yahweh!"

David Augsburg is an author, formerly the pastor of The Mennonite Hour, and presently assistant professor of pastoral care and counseling at Northern Baptist Seminary, Oakbrook Illinois.

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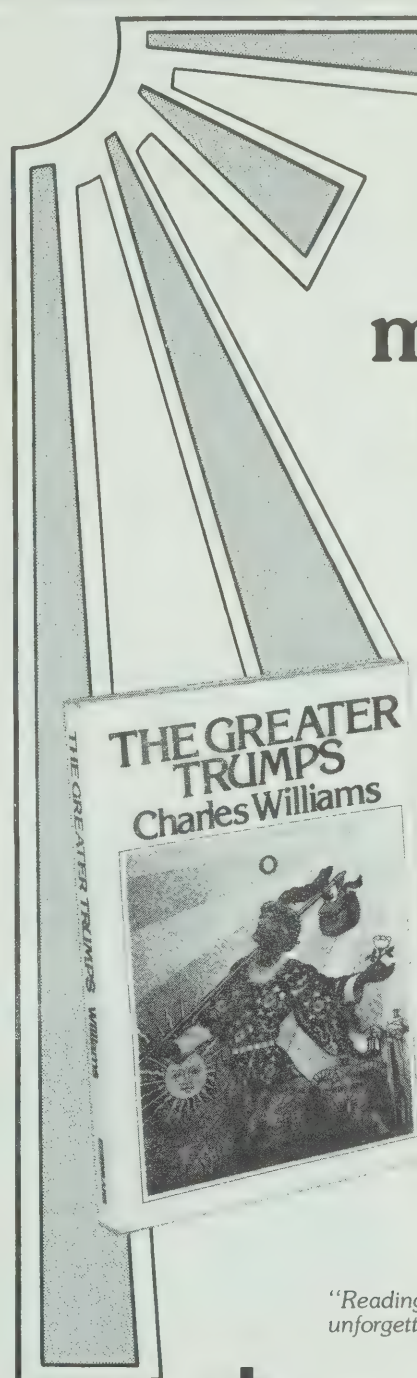
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FARMERS' THOUGHTS

The following are excerpts from Branson E. Dunn's *Prayers for Country Living*, published by Judson Press, and used here by permission.

"Prayer for Dairy Farmers"

"Here they come, Lord. Same old cows, driving and pushing to get fed. Same old smell. Same old feed. Same old milking routine. Same old me. Or is it?"

In Jesus' name, Amen."

"When Selling a Farm"

"We're selling out. We greet this decision with great uncertainty . . . I hate to go, God. Be with us Lord, in the new future. Don't let us sell our memories. Help us meet new life appropriately and always to remember that you are our God. Lead us as we give our very selves to you."

"A Prayer for Cotton Farmers"

"Lord, those fields sure look good. That cotton has filled out well. This makes all the hard work worthwhile. I'm ready to pick.

"Lord, I wonder if I'm the kind of harvest You want. I want to be. Thank you, Lord, for picking me to be a part of the fabric of Your kingdom.

In Jesus' name, Amen."

Lawrence Horst, a pastor in the Mennonite Church in Accra, Ghana, offers these farmer's thoughts:

Our land is very old and has been bleached by sun, wind, and rain for thousands of years. There seems still to be time to change farming methods and save the soil for future generations.

The soil around our home in Accra does not hold moisture well. It is the "World's Best Sink-Away Soil." The water from the bath and sinks is carried by underground pipe to a pit where the water disappears easily.

The ground dries very soon after a rain. There is practically no humus in the red soil. A piece of it broken apart in the hand reveals only clay.

To help solve this problem I have been digging a large hole for our garbage: orange and banana peelings, corn cobs, etc. The hole is 2½ feet deep and about two feet across. After the garbage has filled eighteen inches I put in ashes from burned wood and paper, a layer of soil and then tramp it down firmly. I water it thoroughly, and add more garbage until the hole is filled. I have about three earth-ashes layers. I finish with eight inches of soil at the top, firmly tramped and soaked.

This procedure is my preparation for planting a banana or papaya (paw paw) plant. When it is available, I add some commercial fertilizer. No manure is available or it could surely add much value to the planting plan.

If it is possible to recycle garbage in this way why should it be burned or thrown out to dry up in the tropical sun?

One of the tasks of our Mennonite men working at the Langbensi Agricultural Station in Ghana is to teach farmers how to make compost of their forage instead of burning it. Those farmers following the new methods have doubled their yield and others are coming to learn how they can increase their crop.

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Have some Kitchenettes

Some Great Poets Also Wrote Recipes

What place has a kitchen column in a magazine exploring art, faith, and culture of Mennonite peoples?

I found the answer in a foreign culture. L. C. Hsu, a Chinese nutritionist, says that in China nutrition is not a science but an art, "a very old, time-tested, pragmatic art of the people." Eating is essentially a pleasure-giving experience. Quality of diets is defined subjectively and aesthetically.

For Americans, says Hsu, diets are evaluated using consistent, uniform standards derived from scientific data. Food intake can be managed objectively to grow strong teeth, lose body fat, or avoid heart attacks. (That is, if people follow directions from nutritionists. They don't, of course. They follow directions from the food industry.)

The American system grows out of conquest of nature. We moved from taming new frontiers to building an advanced technology. Food, like other constituents of the natural world, is analyzed and exploited. By contrast, the Chinese never sought to tame nature. She is the "good earth," the provider of nourishment and well-being. Cooking is an artistic endeavor,

aimed at securing the greatest food value and personal enjoyment from limited natural resources. Some of China's great poets also wrote recipes.

I like to think that ethnic Mennonite cooking, at its best, has a little in common with the Chinese. Although it was not part of my conscious approach in writing, non-Mennonite reviewers catch from **More-with-Less Cookbook** a certain respect for nature, a gentle approach to cooking running through the recipe collection.

In dealing with the natural elements of food, gentle care pays off. Consider vegetables. Most Americans hate them. The Chinese diet stars them—beautiful vegetables with color, texture, form, and flavor all intact and artistically handled. Here are two vegetable recipes, Chinese and rural Mennonite. They take a little more care than the usual boiling job.

Broccoli with Beef

Marinate together about 20 minutes:

- ½ lb. lean beef, sliced into thin bite-size strips
- ½ t. sugar
- 1 T. soy sauce
- 2 cloves garlic, minced
- 1 onion, chopped

Stir together and set aside:

- ¾ c. beef bouillon
- 2 T. soy sauce
- 1 T. cornstarch

Slice: 1 bunch broccoli (stems into 2-inch lengths the width of carrot sticks, heads into 2-inch flowerets)

Heat in a skillet: 3 T. cooking oil

Add broccoli and stir-fry over high heat for 3-4 minutes, sprinkling with salt. Transfer broccoli to serving plate. Add 1 T. oil to skillet and stir-fry beef mixture just until it loses red color. Add broccoli plus sauce mixture to beef; cook and stir just until sauce thickens. Serve immediately with hot rice. Serves 4-5.

Country Carrots

Scrub (do not peel) whole large carrots. The fat, somewhat pithy homegrown variety are just fine. Cook gently until tender in just enough water to cover, allowing up to 40 minutes. Drain carrots and slice lengthwise (½ inch thick) onto serving platter. Drizzle with 2 T. melted margarine or butter and sprinkle with a little brown sugar, salt, and pepper. Garnish with parsley and serve hot.

Both recipes contain some fat and sugar, but if your vegetables are good enough, you might skip dessert and get by with it.

*Doris Longacre and her family live in Kansas, where she is again a student. Doris is author of the **More-with-Less Cookbook** and has served in MCC's Food Production and Rural Development Department.*

FAMILY CREATIONS

Family Night

Most nights there's something going on—a church program, a committee meeting, baby shower, visitors—but every Tuesday night is family night at our house.

The idea emerged during a "honey trip" as three-year-old daughter termed our mini-parents-only vacation last summer. Richard and I took time to evaluate our family life and set goals for the years ahead.

"What did you do?" the children wondered as we arrived back at grandparents' house after our days alone.

"Oh, we read and talked and . . . (their interest waned as they realized we hadn't taken a secret trip to Disneyland) we planned to have a family night each week."

"What's that?"

"Oh, we thought different members of the family could take turns planning special activities. . . ."

"What's activities?"

"Things. Things we can do together as a family."

"Can I invite Nathan over for a hot dog roast when it's my turn?" Chad wondered immediately. "That's my first choice and my next is to build a model train."

"I wanna 'vite Wendy! I wanna 'vite Wendy!" Rhoda tried to make herself heard.

So the ideas came.

We roasted wieners in spite of a light drizzle and when darkness and more rain drove us indoors we toasted marshmallows over candles.

Other nights we had "story time"—reading sometimes followed by little impromptu dramas and impersonations, or window-shopped at a large enclosed mall. The living room became a soccer field and the players concluded the evening with big bowls of fresh snow cream (2½ quarts clean snow stirred together lightly with ½ cup of cream, 1 teaspoon vanilla, and 1 cup sugar).

A progressive supper—soup in the office, applesauce in the bedroom, cheese

and crackers in the hall, and pie in the dining room delighted the children another night.

Try twisting your own homemade soft pretzels:

- 2 pkgs. yeast dissolved in 1½ cups warm water
- ½ teaspoon salt
- 4½ cups flour

Mix above ingredients together and let rise 15 minutes.

Roll in 12 strips about 8 inches long.

Soak strips one at a time in ¼ cup soda dissolved in 1 cup cool water for 2 minutes. Let each family member shape pretzel as desired on greased baking sheet, sprinkle with salt.

Bake at 350° for 20 minutes.

Our family night is here to stay.

Jewel Showalter spends her time mothering her three children—Chad, Rhoda, and Matthew—and writing an occasional article. She and her husband, Richard, recently settled in Irwin, Ohio.



Red Harok - 70

PLOWING

**He turned and looked down,
watching his plowshare
roll the dark soil
into a furrow,
long and deep.**

**The hard steel
pushed relentlessly forward,
its face a mirror
as the settled soil
reluctantly punished
and polished it.**

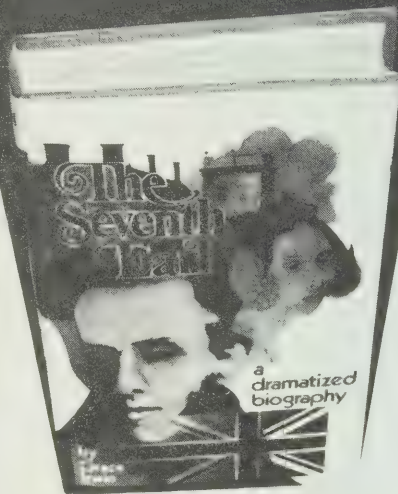
**Its face-edge
caught the sun's rays
and bounced them
brilliantly
everywhere.**

**Its back side
refused the buffeting
and collected
crust and rust
as it followed
in shadow.**

**Then, satisfied
that his plow pulled deep,
and his furrow was straight,
he inhaled deeply
the aroma of fresh
turned soil,
squinted up and ahead,
and the sun
touched
his leather face.**

Wilfred Martens

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and most
poignant
book"**



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—Virginia R. Mollenkott

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EYEFUL

Few of us are living at the edge of anything—except possibly fatigue. Most are safely in the middle. We own a Granada or Chevelle and use Master Charge or BankAmericard. Last year we increased our December church giving as usual and had trouble deciding between Carter and Ford. Occasionally we romanticize the edge by parking a ten-speed on our front porch, wearing hiking boots to church, buying a pot-bellied stove, or reading about past martyrs while snuggling close to our Sears Early American Electric Fireplace.

Real living at the edge is fraught with anxiety and tension. Who needs that? I prefer the comfort of the middle.

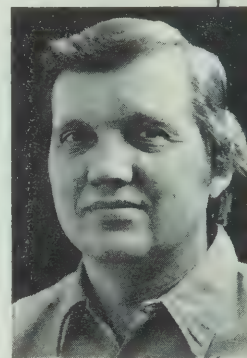
Nevertheless, the reality of living on edges eventually breaks in upon the serious artist or would-be artist who also cherishes community. This matter was sharpened for me several years ago in a seminar conducted by the painter Milton Resnick, one of the early members of the American abstract-expressionist movement. Appearing commonplace now, abstract-expressionism was testing most definitions of art in the early fifties. Certainly the participants were aware of being at the edge. In fact, some may have felt they had fallen off.

Resnick understood the tension of living at the edge and rejected the easy options of walking safely away or falling off. As he shared his experience I couldn't help but make parallels to the experience of Mennonite artists in Mennonite communities.

"Real living at the edge is fraught with anxiety and tension. Who needs that? I prefer the comfort of the middle."

Resnick saw culture in terms of walls. For the sake of cohesion and stability every culture builds a wall around itself. This may not be conscious, but it is inevitable. If it were not so, it would be impossible to distinguish one culture from another. But how opaque is the wall? It needs windows. It needs transparency so that the reality of one culture can see through to the reality of another. Otherwise a culture suffocates

At the Edge



Robert Regier is a practicing artist and professor of art at Bethel College, North Newton, Kansas, and Hesston College.

and dies. To Resnick, the artist is the one who can give a wall its windows. The artist is the transparency through which one well-defined reality can catch a glimpse of another. The artist is between—on the edge.

Needless to say, not all artists are at the edge and not all people at edges are artists. But the edge is a precarious place. Those living there are buffeted by forces that absorb or expel. Either possibility is destructive. Absorption silences the voice. Expulsion removes the audience. If we value both voice and audience (community), coming to terms with edges seems inevitable.

There are countless hazards. Artists self-consciously at the edge seem easily seduced by inflated notions of prophetic mission, or take pride in their state of alienation. Those of the community are irritated by the windows that people at the edge are placing in the walls.

It would be exhilarating to discover that both the Mennonite artist and his/her community could affirm the necessity and the paradoxes of living at the edge. Somewhere between absorption and escape there is a life-giving tension for the artist who values heritage. It's the in-between that gives freedom to community and artist alike.

Three Tales of Suffering

Storm Tossed, Gerhard Lohrenz, Christian Press, Ltd., Canada, 1976.

Trek to Freedom, Susanna Toews, Heritage Valley Publications, Winkler, Manitoba, 1976.

East Wind, Maria Zeitner Linke as told to Ruth Hunt. Zondervan, 1976.

Many American Mennonites will be interested in these accounts of German-speaking Russian Mennonites who came to Canada after much hardship and loss in Russia. *East Wind* is not the story of a Mennonite emigre but of a Christian German-speaking Russian woman and her experiences in Siberia and in concentration camps as victim of both German and Russian armies during the World Wars.

The best account of life as it was in Russia and as it became during the First World War and after the Revolution is told by Gerhard Lohrenz, now a retired teacher and pastor in Winnipeg. Maps and photographs portray some of the content. But his account of life in the Russian Mennonite villages—school, courting, marriage customs, church life, local government, relations with neighboring villages, relationships with hired Russian farmhands and housemaids—all these lend an understanding to the reader whether or not he has ancestors or relatives in these places.

Lohrenz also graphically describes the hardships, plundering, banditry, torture, and inhumanity of supposedly human beings toward one another during the war years and afterward. He describes his experience in both the White Army and the Red Army. Brutal and arbitrary shooting of prominent or available men in the village by others to retaliate for some real or imagined wrong by citizens, vigilantes, bandits, or government officials was a matter of course. Arbitrary arrests and disappearances of men were common.

The Mennonites, too, were not always Christian in their behavior. The Mennonite Brethren and the Church Men-

nonites in both Russia and Canada had their differences of opinion about church and social practices. Lohrenz makes the story of these intricate social, religious, and political relationships interesting reading with some of his description verging on the poetic.

Trek to Freedom is the story of Susanna Toews and her sister Katharine and their difficult life in Russia after the Revolution, as well as their long and troublesome flight to Canada. Susanna Toews, whose great-niece Helen Megli translates this chronicle, has a quaint manner of expression and a clipped, unembroidered narrative style as she tells of the brutality and injustice of both German and Russian soldiers as they robbed and murdered the refugees during and after both wars. She often refers to God's protecting hand on her as she saw

All three books graphically portray man's intolerance for those who are ethnically different from themselves.

Jews shot merely because they were Jews or the refugees lied to and misdirected time and time again. Photographs and maps also illustrate this short booklet but the poor editing job with countless spelling and typographical errors is rather distracting and would seem to indicate this publisher needs proofreaders.

East Wind by Maria Zeitner Linke tells of her German family who, like the Mennonites, were invited in the last century to live in Russia to help develop that vast, sparsely populated land of opportunity. Her father became a successful industrialist and property owner. When World War I came he was, because of his German ancestors, sent to Siberia and the rest of the family was shipped along later by crowded boxcar, miraculously being reunited with him there. She tells of many escapes from death, the infamous Waldheim trials, and her steadfast faith in God, who got her through it all. This book includes many similar experiences to the other two except that much of it deals with her nine years in the prison camps. And this book is free of the technical errors which the others have.

All three books prove war to be a horrible, dehumanizing experience which mankind has not yet learned makes more problems than it solves. They all graphically portray a man's intolerance for those who are ethnically different from themselves.

Reinland: An Experience in Community is an interpretive history of one of the first Mennonite villages established over a hundred years ago in southern Manitoba. Author Peter Zacharias has combined scholarship with human interest and offers excerpts from original documents, maps, and photos. The volume was published by the Reinland Centennial Committee, Winkler, Manitoba.

Guy Hersberger, professor emeritus of history at Goshen College turned eighty in December 1976. Both he and the Mennonite Church got a birthday gift. It is a *Festschrift*, entitled *Kingdom, Cross, and Community* (published by Herald Press), a collection of seventeen essays by Mennonite thinkers about the future of the Anabaptist Community. The book is in four sections and deals with analyses of Hersberger's work, the need to integrate faith and life, the faith community's involvement in the larger world, and the future of the church.

Several volumes of poetry by Mennonites have reached the marketplace in the last year. In *This Way to Exile*, Barbara Esch Shisler speaks as a woman experienced in living. Her poems, (published by Pinchpenny Press) are tough, full of real life.

Also from Pinchpenny Press comes *The Word with Us in All Things*, a collection of poems and short stories from Goshen College's 1975 Mennonite Writer's Conference.

The Lands I Am are 30 poems of Pat Friesen of Steinbach, Manitoba. It is his first volume, published by Turnstone Press, Winnipeg, and deals with Mennonite themes, pioneers, the land.

Paws in Space is a collection of 37 poems by Bernie Harder, illustrated with sketches, by Robert Froese. Harder experiments with new images and form in this volume published by The House of Swann, Windsor, Ontario.

Cornie Giesbrecht, Steinbach, Manitoba, is the author of *The Illustrated Mind: Games Dreamers Play*. The poems, published by Derksen Printers, Steinbach, cover a wide variety of themes.

Although retired from institutional church work, Anita Speer Smith continues as a poet and recently authored *Pilgrim Afoot*. Published by Sycamore Press, Bryn Athyn, Pennsylvania, the 50 poems are full of music, nature, and God.

Attorney Samuel Wenger of Lancaster has recently finished editing the *Wenger Foundation Book*, a genealogical family history which also includes a section of "Anecdotes" and a chapter on "Mennonites and the Fine Arts." There are some 200,000 descendants of Christian Wenger and Eve Graybill, all of whom "should be able to find his/her lineage" in the volume, according to Wenger. Three thousand copies are due off the press this spring, bound "with the best of binding and paper so it can last a hundred years."



Alice W. Lapp is a sometimes English teacher and active in church and community affairs in Goshen, Indiana.

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Driven Out by Flames; Brought Back by Planes

In recent years Mennos have come to this land
Chartering airlines in growing demand.
Paris and Zurich, the Alps oh so high!
It's time to examine and ask ourselves
"Why?"

First, one finds those who, sent out by
"The Board,"
Have come to the mainland to serve their
dear Lord.
MCC, church workers, nurses, Pax guys,
Trying to reconstruct buildings and lives.

Second, are scholars who search with such
glee
For relics of Grebel, the "friend" of
Zwingli.
Digging in archives, but bubbles oft burst,
'Cause Harold S. Bender had gotten there
first.

Then there are those, ill at ease with their
past,
Who think that most Mennos "ain't got
enough class."
They visit museums with wide-open eyes
So thoroughly happy to be culturized.

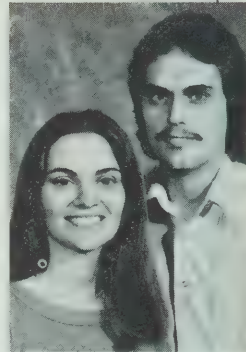
For them all of Europe is one work of art:
Cathedrals and paintings, the writings of
Sartre.

Unnoticed are prostitutes, bums drunk
with foam
(What kind of a trip would that sound like
back home?)

Next come the students, who for the first
time,
Are miles from parents and without a
dime.
"Liberty boundless!" and "Freedom to
choose!"
(As well as those letters with good old
home news!)

There are the bikers, "Out-Spokin'" by
name,
Having obtained international fame,
By huffing and puffing their way through
all snags
And cheerfully waving their bright orange
flags.

*James and Jeanette
Krabill of Elkhart, In-
diana, began a year of
French language
study in Paris, fall,
1976. They plan to go
on to Africa as
teachers under the
Mission Board,
Elkhart, Indiana.*



One even finds Mennos without any plan
Who simply came over to spy out the land.
"My family and church life at home are a
pill;
I'm hoping that Europe will just fit the
bill."

Lastly, attracting more Mennos each year
Are Zurich and Schleithelm and other
burgs near.
Searching the roots of their "spiritual
trees,"
Trying to unearth their identities.

Tramping up mountain paths, peeking in
caves,
Retelling stories of "more glorious days."
"Why were they willing in spite of the
cost?"
"Did they have something we moderns
have lost?"

One could continue this diverse parade,
But maybe the point has already been
made.
If our description of you has been frail,
Likely your stanza got lost in the mail.



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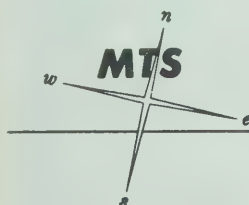
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16-20	Adoptive and Foster Parents' Week
17-23	Westmoreland Retardation Program
20-22	Mennonite-Your-Way Weekend
23-29	Business and Professional Families
29-31	Open for Family Reunions
July 29-Aug. 1	Senior Hi Retreat
August 6-13	Jr. Hi Primitive
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The Newcomers—Good's 10th Play in as Many Years

"There's no pageantry in this play, just some hard truth," commented Merle Good about *The Newcomers*, his most recent drama. "I'm not out to make a point or crusade or be nasty. I'm just writing what I see. The Newcomers are experiencing anguish. Divorce is no longer a stranger to our people; it's here."

The Newcomers will open at Dutch Family Festival '77 on August 2 and run 25 times, Tuesdays through Saturdays at 8:00

p.m., through September 3. (Auditions for the play are slated for April 4 and 5 at The People's Place between 7:00 and 9:00 p.m.)

"After spending the better part of two years writing a drama and a novel which look at growing old, I've turned my attention to rupture in the family," Good stated, "rupture in the sense of divorce, but much more. It's time to face the truth."

Coming Up at Dutch Family Festival

Several openings for full-time summer craftsmen are still available at Dutch Family Festival '77 in Lancaster, Pa. At press time, Rachel Thomas Pellman, assistant manager of the Festival, listed openings for a glassblower, a potter, a woodturner, a dried flower artist, a painter, and a candlemaker.

Dutch Family Festival '77 opens on June 22 and runs daily except Sundays through September 3.

In addition to evening drama by the Festival Players, four evenings of the Festival Cultural Series are being scheduled again this summer. Also, a special week-long Festival School of the Arts is being planned for June 5-12 with workshops in music, filmmaking, drama, and writing.

Interested persons should write to Dutch Family Festival, 2497 Lincoln Highway East, Lancaster, PA 17602, or call 717/768-7171 for information.

Charlie Brown Casting in Progress

Director Kenny Pellman reports a good turnout at auditions for *You're a Good Man, Charlie Brown*, the musical scheduled to play at Dutch Family Festival, June 24-July 23, Tuesday through Saturday nights at 8:00 p.m.

Pellman and music director, Lavera Schrag, plan to announce cast in early March.



A Place to LISTEN—

1976 SUMMER RETREATS

May 13-15	Bird Lover's Retreat
May 20-22	Fisherman's Retreat
May 28-30	Memorial Day Weekend
June 3-5	Spring Women's Retreat
June 10-12	Men's Retreat—Father-Son Event
June 10-12	Youth Canoe Weekend
June 17-19	Alternative Lifestyles Seminar
June 17-19	Couples' Canoe Trip
June 24-26	Old-Fashioned Hymn Sing
June 27-July 1	Discount Week I
July 2-4	July 4th Weekend
July 5-8	Older Adults Retreat I
July 9-12	Christian Businessmen's Retreat—C.K.F.
July 15-17	Families with a Retarded Member
July 18-22	Family Week I
July 22-24	Music Weekend
July 25-29	Music Week
July 29-31	Couples' Retreat
Aug. 6-11	Family Week II
Aug. 12-14	Forty-Niner's Retreat
Aug. 14-20	Retreat for Physically Handicapped
Aug. 22-26	Discount Week II
Aug. 29-Sept. 2	Older Adults Retreat II
Sept. 2-5	Labor Day Weekend

Write or call for more information on these and additional events.

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—to friends
and strangers

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—and to God



Memories Opens

Seldom has an evening depended so much on one performer. But John Miller is hardly your average performer. He will sing and act his way through an entire tenth-anniversary show entitled *Memories*, scheduled at The People's Place, Intercourse, Pa., February 5-26 (Thursdays and Fridays at 8:00 p.m., Saturdays at 4:00 p.m. and 8:00 p.m.).

He will sing "It Wonders Me" from *Strangers at the Mill*, "The Farmer's Song" from *These People Mine*, "O God, Be Near the Lonely" from *Thanksgiving May*, and 14 other favorites from over the last ten years of original dramas performed by the Festival Players. He also will portray Abner Fisher, a retired Mennonite bishop, in a new one-act play by Merle Good entitled *Memories*.

"It all adds up to a delightful evening," commented Good. "John's thousands of fans will not want to miss what promises to



John Miller

be his best, most versatile performance."

Reservations are urged. Call 717/768-7171, anytime between 9:30 a.m. and 4:30 p.m.

Coming Up . . .

Scheduled to appear at The People's Place, Main St., Intercourse, Pa., as part of the Winter Cultural Series are Becky and Myron Dietz on February 28 and March 1.



Becky Dietz,
Myron Dietz,
Connie Isaac



They will present "A Minority Report: Belonging to a Minority Within a Minority." The final Series guest is Connie Isaac of Fresno, Ca., performing "Music of My People," March 28 and 29. . . .

Set to open in The Screening Room at The People's Place on May 28 is *Hazel's People*, the original motion picture filmed in Lancaster County and starring Geraldine Page and Pat Hingle. The film will run nightly at 8:00 p.m. . . .

Jan Gleysteen continues collecting for the Volk Cellar. He has acquired several Daniel Wohlgemuth prints.

"Thanksgiving at The People's Place"

It turned out to be an occasion for the whole family, just as we had hoped," reflected manager Joanne Ranck about the Thanksgiving events held three evenings at The People's Place. "The program was only an hour long so people could include it in their holidays without feeling interrupted. I'm sure we'll want to try it again next year."

Performing each evening were The Chamber Singers and a bell choir directed by John Miller (pictured). And in addition to slides and narration there was an original puppet show, *Sam's Secret*. Pictured are Sammy (left) and the surprise visitor to the Beiler farm.



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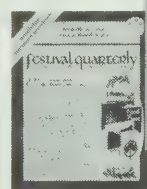
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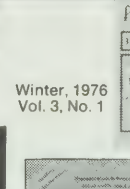
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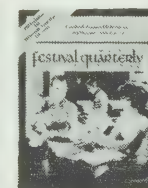
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Alex Haley

Roots, by Alex Haley. Doubleday. 1976. 587 pp. \$12.50.

Alex Haley has learned a mysterious lesson. It is both very personal and very universal.

The lesson is this—there is a richness in each of our pasts that will stay hidden unless we trouble ourselves to uncover it. Those nearly buried secrets are clues to who each of us really is.

Why should we bother ourselves and then turn up scoundrels, or worse yet, mediocre men and women? we ask. Why not spend the energy disentangling ourselves from those undesirable family traits burdening most of us?

The argument is old and pat. Let's give money to the libraries and historical societies so they can go about their business. For many of us, our pasts and presents have no natural meeting place.

Alex Haley's **Roots** is not a treatise on why we should all spend Saturday afternoons in the archives and Sunday afternoons with wizened

Uncle Harry. Instead it is a powerful collection of the stories and characters who parented Mr. Haley.

He didn't find them easily. Haley is black. His fathers were slaves. Their fathers were proud Gambians of East Africa. The book starts with Kunte Kinte, growing up in the village of Juffure. The book closes with Alex Haley, Kunte's great-great-great grandson. Few pieces are missing.

Roots is a moving volume. That is fortunate for Mr. Haley, writer, and Mr. Haley, human being. For the project held huge risks for the man in both capacities. Alex Haley invested twelve years of work in the researching and writing.

What began as a casual visit to the National Archives in Washington, D.C., turned into a passion that fully consumed him. The length and intensity of the project kept him on the verge of poverty. Research in Africa was expensive. And the sheer size and emotional weight of the undertaking made him contemplate suicide.

To Haley's credit, what so consumed him, also captures his reader. Haley's story is his own, but in digging deeply into his own past he manages to agitate the nerve endings of our own.

Roots is long. It goes forever into the past. But Haley is a popular writer. He has created a digestible book. One story overtakes another. His characters breathe and sweat, work and suffer, and sweep the reader into their world.

By dealing with seven generations of family, Haley sizes up some elusive questions about human beings. Does a young man, snatched

away from his homeland into slavery, necessarily lose his identity? In a strange world, who is he? Skillful as a storyteller, Haley and his questions simply hover over the action and characters, never interrupting the movement.

What keeps Kunte from accepting his lot as slave? Can't he see how crazy repeated escape efforts are? Why not give up Allah for Jesus if for no other reason than companionship with fellow slaves? Of what use are the old words and names, the old stories of Africa after so many generations have passed?

"Why not give up, submit, succumb to life as it is lived in this culture?" any comfortable, red-blooded American will want to finally shout. And that is the crux of Haley's book. If he has a crusade or a mission, it is to bring all **Roots'** readers to that point. Predictably Haley refuses to answer, at least directly. That is the old question and the modern question, he seems to say. Forcing that question is Haley's greatest service.

Roots is a folksy, well-paced book; an addition to our literature. It is graphic and engaging. The worst flaws are in the last third of the volume where the slave dialect is annoyingly overdone. And one gets a hurried feeling as Haley bunches together his more recent ancestors, not taking time to flesh out their personalities and worlds.

The slow-motion destruction of a people is one impact of the book. Perhaps what will linger longer is the realization that Haley's very personal discovery and visit with his past will both haunt and sustain him the rest of his life. He makes it seem an enviable spot to be in.

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Across the Great Divide—Has all the trappings of a nature picture, but turns out to be considerably more. Story of two children's adventure to Oregon. Plenty of animals and long scenic shots. Plot drags along, but at least there's a plot. Children should enjoy it. (5)

The Enforcer—Clint Eastwood's latest installment of Dirty Harry finds the cop a bit more mellow. Very violent and only slightly more human than previous episodes. A group of guerrillas terrorize San Francisco. (2)

Jonah Who Will Be 25 in the Year 2,000—If this French yarn is a comedy, you could have fooled me. If it's a satire, ditto. A political tale about a fringe group of young people living out half-truths. (3)

King Kong—If you forget the overkill ad campaign, and if you never saw the original, it's not all that bad a picture. Classic struggle of the beauty and the beast. A giant ape, captured on a sea island, is brought to America as a big commercial rip-off. The ape rips off a little bit of The Big Apple. For fun or philosophizing. (6)

The Marquise of O...—Eric Rohmer's excellent film version of a Kleist story about an honorable woman who mysteriously becomes pregnant and her funny but poignant search for her child's father. The film itself is pregnant with beauty and style. It's also a little stiff. (7)

Network—A scathing attack on television, its basic premises, and network news. Paddy Chayefsky uses his screenwriter's pen to carve out a cutting, sometimes bitter, and almost

hysterical indictment of the unprincipled tube. He overdoes it a bit. The story becomes a sermon. The acting by Peter Finch, Faye Dunaway, Robert Duvall, and William Holden is excellent. But why preach when you can tell a story? (6)

Nickelodeon—To be sure, Peter Bogdanovich is a controversial director. With films like this, however, he'll soon be regarded alongside Altman among America's great. He has a sense of literature in his eyes, film lit. But he's super funny, too (as in *Paper Moon* and *What's Up, Doc?*). Set in the early days of filmmaking, the story details impressionistically the big boy against the little ones. (7)

The Pink Panther Strikes Again—Pure delight. Peter Sellers as Chief Inspector Clouseau proves once again that the clumsiest detectives are the best (or is it dumb luck?). One of the best comedies of the year, and con-

siderably superior to its predecessor, *The Return of the Pink Panther*. (7)

Rocky—An inexpensive character study of superior quality. Tells the story of a loser who wins while he loses, an unknown boxer in Philadelphia who is challenged (for show and money) by the world heavyweight champion. Only stubborn Rocky thinks it's for real. Sensitively written and portrayed by Sylvester Stallone. (8)

The Seven-Per-Cent Solution—Nicol Williamson plays Sherlock Holmes, Alan Arkin is Sigmund Freud, Robert Duvall portrays Dr. Watson, and Lawrence Olivier is Professor Moriarty. All of which sounds like high drama when Vanessa Redgrave is kidnapped. And so it is, witty, super stylistic, and basically enjoyably. (6)

A Star Is Born—Remake of the story of the deterioration of a man whose unknown friend rises to stardom while he falls from it. Kris Kristofferson shines, as does Barbra Streisand. Sags a great deal along the way, but it has its special moments. (5)

Welcome to L. A.—This picture appears to deliver more than it actually does. It has the Altman touch (he produced it but did not direct it) but lacks the Altman depth. Sets out to probe the shallowness of show business, but comes up shallow itself. Stars David Caradine, Geraldine Chaplin, Sissy Spacek, Sally Kellerman. (7)

FQ's 10 Best for 1976

The Clockmaker (Tavernier)
Small Change (Truffaut)
All the President's Men (Pakula)
River Niger
Rocky (Avildsen)
Face to Face (Bergman)
Seven Beauties (Wertmüller)
Buffalo Bill and the Indians (Altman)
Spirit of the Beehive
Silent Movie (Brooks)

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RECLASSIFIED

Mennonite Humor Is . . .

What is Mennonite humor?

I really don't know.

Humor is putting together unlike or incongruous ideas in such a
way as to produce surprise and delight. So Mennonite humor must
be this mixture plus a dash of Mennonitism.

That's enough of a definition for me. But like politics, ideas about
what Mennonite humor should be are just as abundant.

It should be about Mennonites, but about typical Mennonites, say
some. But what's a typical Mennonite? I have problems there.

All Mennonites were originally immigrants, so the problems of
migration make a good starting point for the "typical" Mennonite. I
read of a wealthy ethnic immigrant who ordered a home built
containing a "Halo Statue." No one understood what he wanted.
He explained: "You know, it rings. You pick it up. You say, 'Halo,
statue?'"

That story reminds me of the Mennonite immigrant who arrived
in New York. Overcome by its size and bustle, he exclaimed, "If this
is New York, what must Hillsboro (or Newton, or Goshen) be like?"

Is that a Mennonite joke? Not quite, for nearly every ethnic group
in America has its version of this bit of humor as they also have their
adaption of denominational and preacher jokes we think fit the
Mennonites.

It's like the woman whose husband died. Wanting to do better by
him in death than she had in life, as she viewed the body for the last
time, she noted he was dressed in blue. In life, he had preferred
brown.

She asked the undertaker whether he could find a brown suit for
her husband. He agreed. She returned that evening to see her
husband's body handsomely attired in brown. How had the
undertaker managed it, she inquired. "Oh," he said, "the
undertaker across the street was burying a man today in a brown
suit." "And you exchanged suits?" she asked. "No, not suits—
heads!" was his response.

I find a lot of head-switching in ethnic humor. Such jokes get
their laughs by making anyone you want the butt of the joke. I find
guardians of "typical" Mennonite jokes insist that if there is a choice
for the site of the joke between heaven or hell, the former be chosen.
Tall tales are still taboo, but numskull or noodle tales are gaining
acceptance.

In time Mennonite folklore will no doubt develop a body of
humor we can all accept. This has already happened to the
Pennsylvania Dutch and to the Low German people. Until then, we
may have to satisfy ourselves with stories like the following. (You fill
in the blanks.)

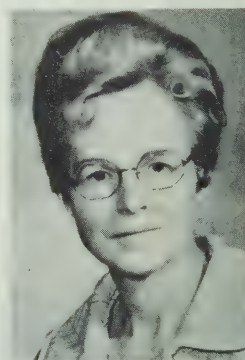
_____ College Fund Raiser: Will you please contribute to the
work of our college?

Rich farmer from _____: No, I can't give now, but I will
remember you in my will.

C.F.R.: That's a little dangerous. You don't realize how desperate
we are now for money.

*Katie Funk Wiebe is a writer and teaches
English at Tabor College. Her most
recent book is Alone.*

*The editors invite you to submit hu-
morous stories and anecdotes that you've
experienced or heard. We are not
interested in stock jokes—we want
human-interest stories with a humorous
"Mennonite" twist. Keep your sub-
missions to no more than 100 words and
send them to Katie Funk Wiebe, Tabor
College, Hillsboro, KS 67063. She will
give credit to anecdotes she selects.*



Vignettes on Being Metis and Mennonite

Anzac Dorm, financed by the government and parented by "Old Mennonite" VS'-ers, was set up to meet the school needs of native children whose communities were along the Northern Alberta Railway line. For grades 7-9, I attended Anzac Dorm, my first contact with Mennonites. Naturally, I have many memories of the place—good ones, hilarious ones, and some sad ones. Two things stick out in my mind: a snarky comment by a VS-er and great teaching by the principal of the public school (which was about a half mile from the dorm). The VS comment went something like this: "We don't have to do all that we're doing for you." And somewhere I found the courage to retort, "We never asked you to come in the first place." In fact, our parents had not even been given the opportunity to ask! The principal at the school was also a VS-er and a graduate of Goshen College. Since he was the first humane and sensitive teacher I had had, I decided that I too would one day graduate from Goshen!

In 1973 I did just that. Again, many things can be recalled from my 1½-year stint there, but perhaps the most poignant experience came during the Wounded Knee crisis. It was not easy to watch on TV the violent confrontations between the Sioux and the FBI. It was not any easier to walk into chapel and see a sea of white faces robustly singing, "All is well, all is well with my soul." Yet how could the singers feel the never-ending struggles of native peoples across North America?

My Metis ancestors were once buffalo hunters in what is now the Manitoba prairies. Today Mennonite farmers slice through the prairie earth with their machines.

The other week I received an invitation to join a TourMagination seminar in Europe to "explore our common faith." I found myself laughing uproariously—not at the invitation, per se—but at my ludicrous position! My roots are etched in the North American soil—how can I go to Zurich, Schleithem, and Witmarsum? Besides, I can't afford it! But seriously, my Metis spirit seeks for a North American equivalent of the "Schleithem Confession" yet to be hammered out here in our homeland.



*Emma LaRoque, a recent graduate of the Associated Mennonite Biblical Seminaries, is pursuing Canadian Studies at the University of Manitoba. A Metis from Alberta, she is author of *Defeating the Indian*.*

The editors welcome Mennonite members of nonwhite minorities of any nationality to write stories dealing with their own experiences of belonging to a minority group. Manuscripts should be no longer than 400 words.

Auditions and Tryouts

The second production of the summer season at Dutch Family Festival '77 will be a new three-act drama by Merle Good entitled *The Newcomers*.

Tryouts and auditions for all roles are hereby announced to be held on Monday and Tuesday evenings, April 4 and 5 between 7:00 p.m. and 9:00 p.m. at the People's Place, Main Street, Intercourse, Pa. Everyone is invited. A detailed list of characters and a copy of the script will be available for study after Monday, March 14. Questions may be answered by calling 717/768-7171.

The play deals with the ramifications of divorce in a close-knit Mennonite family and will be performed Tuesdays through Saturdays, August 2—September 3 at 8:00 p.m.

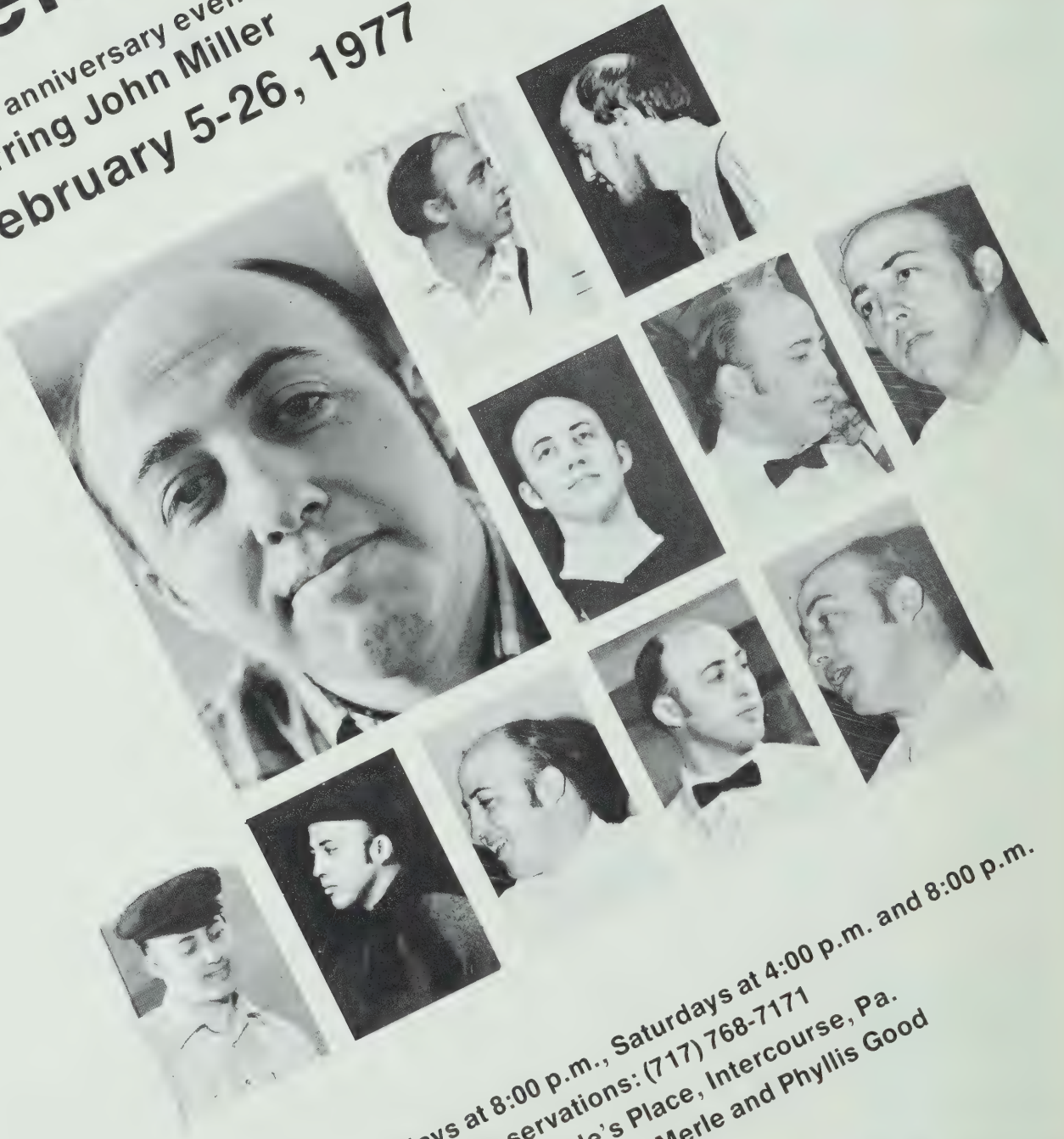
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Was Rembrandt Really a Mennonite?



Can the Church Afford
to Be Honest?

Progress, They Say

On February 21, 1977, the following essay by our associate editor was published on the Op-Ed page of The New York Times. It has since been reprinted as a column in various other papers. We print it here by special permission.

I write from a part of unmelted America, where one can stand in the shade of a maple on the edge of an open field of growing crops and breathe clean air, and hear neither plane nor truck for the better part of a morning. Things are different here.

The soil is respected and friendships are for life. People know their neighbors and few lock their houses at night. The clock (a hand-carved grandfather's) has more minutes per day than more modern ones seem to.

Most of which explains why the people here are backward. A lot of us are, especially the Old Order Amish and the conservative Mennonites. So backward, in fact, that we've become the object of curiosity. Four million people come to Lancaster every year to eat the good food, breathe the fresh air, and marvel at our backwardness.

By now you know I'm going to ask it. It is a fair question, isn't it? Not for argument's sake, but for truth's sake. A question no American can afford to ignore anymore: If this is backward, what is forward?

Before you laugh, permit me to be more specific. Let's take education as an example. Most of our Old Order groups have been suspicious of progressive education. "Eight grades is enough learning to supplement anyone's education" might be a typical sentiment. Persons involved in modern education will view such a comment as naive or cynical. But let's look closer.

Take your average ten-year-old and compare him with an average ten-year-old Amish child. The Amish child in the one-room school receives less personal attention but more group experience than the "progressive" school normally gives. The Amish child is less "sophisticated" in math and science but is quite "advanced" in language arts, being trilingual (the Pennsylvania Dutch dialect is the primary spoken language; at school, the child learns to read, write and speak English, and to read and write German).

But the comparison goes much further. The average Amish child knows how to

work the soil, how to bake and can and butcher, how to make his or her own clothes, how to plan and bargain, how to get along with others, how to help neighbors, how to sacrifice one's wishes for the group's needs, how to paint and saw and nail, how to lay concrete block, how to read the weather, how to maintain credit, how to laugh and cry and invent one's own toys and games.

But we were discussing education, you say. So we were, in the truest sense.

Please understand, I do not wish to romanticize the Old Order way of life. It has its difficulties and restrictions. This is why so many of my generation are rejecting the Old Order for a more "progressive" world view. And let's be honest—very few Americans are giving up the modern way of life to join the Old Order groups.

So I'm not trying to act as though it's heaven on earth. It's not. But it's certainly not the hell most modern city dwellers presume it to be.

Which brings us back to the original question: If this is backward, what is forward?

Speaking as one of the younger generation who grew up in the Old Order world view among "conservative" Lancaster Mennonites and who has explored the modern world of late, I must first confess that I'm now inclined to choose "backward" over "modern." Modern progress, as I've witnessed and experienced it, has some basic flaws. I admit that my primitive perception (I mean that honestly) may have prevented me from understanding the modern appeal, just as the basic assumptions of many moderns prevent them from experiencing the richness of backwardness.

I realize that this tension is not unique to our people. The Irish face it. Blacks who are now searching out roots can't escape it. Every village in the world feels it. Assimilation in the guise of freedom. Destruction of the tongues and eyes and tastes of the tribal community. Bite, gulp, dissolve. Gone modern.

I believe the modern age estranges the individual part of people from the group part of themselves. This brings bondage, not freedom.

Progress has done extreme violence to the delicate chemistry within each of us. First, individualism became exalted. The ideas meant well: use education and technology to lead people out of ignorance and dependence to total freedom. But commitment fell out of favor, so much so

that it is common these days for the average American to describe commitment as the undesirable opposite of progress. One needs to apologize for being happy, for being married, for having children, for belonging to a people, for practicing a faith or ideal that demands some sacrifice of the individual. The modern goal is to be unattached, unencumbered, unrooted and unhappy (with an explanation).

But modern progress not only mutilated the individual part of ourselves; in its attempts to rectify the chemistry within many of us, it has developed social programs and government bureaucracies to help us heal the belonging part of ourselves. But who loves belonging to a government program? Have the health, education, and welfare programs of our society really given us a fulfilling sense of group, of a caring, sharing community?

I do not wish to oversimplify. The issues are complex. But we face a new day: The world's resources are no longer limitless and the next generation may need to learn how to grow food and make clothes and take care of others. So the backwardness question takes a different shape. The modern era has permitted education and technology to strip most persons of basic skills. And for a double dose, progress shamed people out of their true communities and gave them back impersonal, bumbling, and unfriendly bureaucracies and government programs in the name of compassion.

I do not wish to point a finger. I'm merely responding to those millions of stares and cameras pointed in our direction. I ask a question: Has modern America brought you so much more health and happiness than I've experienced here among our backwardness?

I've long ago made peace with being looked down upon. The irony for me is why so few seem to envy our condition. But then backwardness has been getting a bad press for a long time!

In a word, belonging to a disciplined people who know and care for the individuals within their group is hard to beat. Call it by any name you wish. I call it happiness.

—MG

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Thoughts After Three Months of Motherhood

1. Will I never have any time for myself again?
2. Wouldn't it be nice if she'd go home every night at five o'clock?
3. She smiled at *me*! There's nothing like it!
4. Let's call Kenny and Rachel so they can hear her cry!
5. Why did they buy her a dress that big? I can't believe it'll ever fit her.
6. Oh, I hope the babysitter's good to her.
7. I want to go to the nursery during church to see if other babies get the hiccups like she does.
8. Look at that baby. Boy, isn't Kate prettier!
9. You won't tell if I don't wash between your toes, will you, Kate?
10. What are you thinking, child? Are your eyes as wise as they seem?
11. Today I washed mashed potatoes out of Kate's sleeper. A mother can eat and nurse at the same time—with some risk.
12. What if I can't take good enough care of her?
13. What if Kate wants to be a cop when she grows up?
14. God, I love her. Help her to grow in spite of me.—PPG

Scorn for the People

Nothing destroys the good juices, corrodes the penetrating insight, or turns bitter the poignant moment more than simple scorn. The deceptive part is the mild appearance it wears. It becomes so easy to assume that other people or kinds of people are beneath us and our level. We talk down, put down, or simply ignore.

For me the startling realization is that God keeps coming to me in my own experience from the most unexpected places. Almost always it's from a corner of my world which I've written off. But why should I be surprised? Why wouldn't He who was born in the barn keep surprising me by coming back to me from what I think to be the stables of my life?

Poetic? Hardly. To live honestly, I must become convinced that there is no one—I repeat, no one—from whom I

cannot learn something today. True, the discipline of being open requires the grace of God. But when I find myself captured by that understanding, the world looks different. And only then can true creativity take place.

It's not a matter of being sweet, un-genuine, or blind to the realities of life. Nor does it mean that the canvas I paint or the song I compose will be happy or necessarily hopeful. Even the most realistic and depressing theater or novel will breathe a special magic if it is created out of a true vision rather than self-indulgent scorn.

There are many who have talent and vision. And the discipline to shape a true creation. But scorn for people (it matters not whom) swallows their moment and only a wasteland of bitter mediocrity survives.—MG

2 Editorials 4 This Quarter's Book Offer

The Hutterian Society of Brothers has a special love for their children. Fortunately they have published high quality books that any family can enjoy. Along with the books are two records of children singing. What a good way for youngsters to learn new songs!



page 10

6 Did You Know That . . . 9 Letters

10 Can the Church Afford to Be Honest?

Becky Dietz takes a running start on this question. Digest her thinking; then decide for yourself. And if you can't, maybe your Sunday school class or fellowship group could give the issue a spin.



page 16

12 Rudy Wiebe Talks About His Writing

In case you've wondered what else goes on inside a writer's head, here are a few pickings from Wiebe's brain. How does he do his research? Does it matter what people think of his novels?



page 19

14 Quarterly News

15 Cultural Calendar

16 Benjamin Horch: "Mr. Mennonite Music of Winnipeg"

17 Mennonite Books: In Review

17 Publishing Notes

19 Was Rembrandt Really a Mennonite?

No one is quite sure. But there's a chance. At least he associated regularly with Mennonites of Amsterdam. Jan Gleysteen examines the record and draws a few conclusions of his own.

21 Mennonite Artists in the Low Countries

Here is a start on a survey of the past. From time to time we will continue the history in Festival Quarterly.

24 A Gallery of Contemporary Mennonite Art

26 A Glossary of Graphic Arts Techniques

28 American Abroad

29 What's Cooking?

31 Communication By-Line

33 Mennonite-Your-Way News

Dust off your old Directory. Plan some fellowship in your vacation schedule. You might want to reread the ground rules. Then have a good time!

34 Trends in Music

36 Family Creations

38 People's Place News

39 Dutch Family Festival News

40 Best-Selling Books: In Review

41 Quarterly Film Ratings

42 Reclassified

43 People Stories

Especially for Children

Children are special in the Hutterian Society of Brothers. That's why they publish books and records especially for children—their own and others.

Here are two records and companion songbooks of music from their Communities.

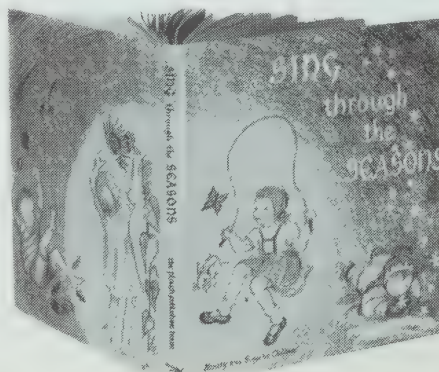
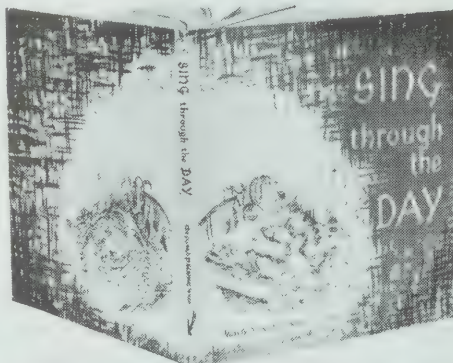
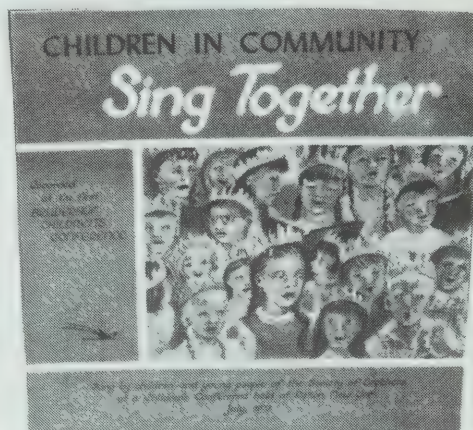
"Children in Community Sing Together" is an album of 20 songs sung by children from age four through the teens. Explains the publisher,

"In the summer of 1973 the first Bruderhof Children's Conference was held. From the four communities of the Society of Brothers the children of the fourth through the eighth grades gathered at Woodcrest, Rifton, New York, to learn to know one another, to play, swim, hike, to have meetings, to learn to know about Jesus, and to sing together.

"The songs on this record were recorded just as they were sung at the conference in a large, crowded room, in the heat of July with fans blowing. This gathering of our children was an important event for all of us and the meetings were shared by all community members."

"Sing Through the Seasons" album is a collection of 31 different songs, with music especially for spring, for summer, for autumn, and for winter. Singing them are two groups of children; one, six-to-eight-year-olds; the other, nine-to-fourteen-year-olds.

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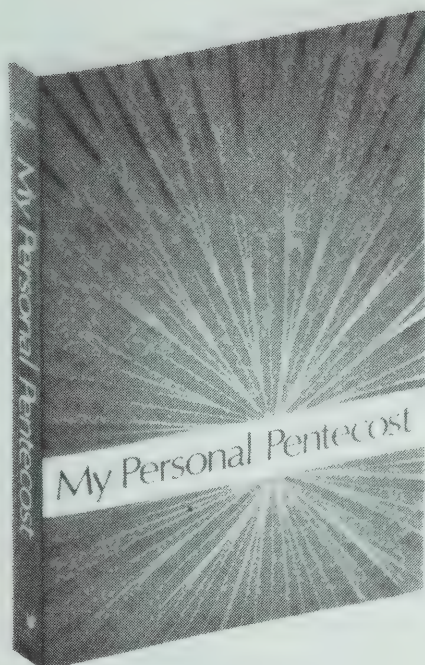
"Children in Community Sing Together" FQ price—\$3.95
(Regular price—\$4.50)

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Songbooks

"Sing Through the Day" FQ price—\$7.50
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The FESTIVAL QUARTERLY is published quarterly by Good Enterprises, Ltd. at 2497 Lincoln Highway East, Lancaster, PA 17602. The QUARTERLY is dedicated to exploring the culture, faith, and arts of the various Mennonite groups worldwide, believing that faith and art are as inseparable as what we believe is inseparable from how we live. The editors seek to clearly identify promotion of Festival projects and news and keep such items apart from general editorial content. Copyright ©1977 by Good Enterprises, Ltd., Vol. 4, No. 2. All correspondence should be addressed to FESTIVAL QUARTERLY, 2497 Lincoln Highway East, Lancaster, PA 17602. Application to mail at second-class postage rates is pending at Lancaster, PA 17604 and additional mailing office. Subscription price: \$3.00 for 1 year; \$5.60 for 2 years.



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and
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SUMMER SCHOOL 1977
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Schedule	JULY 4-8	JULY 11-15	JULY 18-22
8:00-10:00	Unit IV: Church Issues in Historical Perspective	Unit V: Church Issues in Biblical and Theological Perspective	Unit VI: Church Issues in Biblical and Practical Perspective
10:00-12:00		Unit III: Relevant Issues in Mission	Unit III: Relevant Issues in Mission
12:00- 1:30	LUNCH	LUNCH	LUNCH
1:30- 3:30	Unit I: Biblical Basis of Mission		
3:00- 5:00		Unit II: Cultural Anthropology for Christian Workers	

COURSE DESCRIPTIONS

Unit I. BIBLICAL BASIS OF MISSION (1 unit)

An expository study of Scripture passages relating to the mission of the church at home and abroad. Evangelism, church planting, and church growth will receive major emphasis.

Instructor: Henry J. Schmidt

Unit II. CULTURAL ANTHROPOLOGY FOR CHRISTIAN WORKERS (1 unit)

A study of the practical cultural anthropological issues involved in the cross-cultural communication of the gospel. Pertinent biblical foundations will be explored and applied.

Instructor: Paul H. Hiebert

Unit III. RELEVANT ISSUES IN MISSION (2 units)

A critical investigation of crucial issues in mission today including mission crises, mass movements and evangelism, ministering to underprivileged, and third world theologies.

Instructor: John B. Toews

Unit IV. CHURCH ISSUES IN HISTORICAL PERSPECTIVE (1 unit)

Setting the historical framework for the development of

the Schleithem Confession of Faith and the Martyrs' Synod with an investigation of their implication for today from the Roman Catholic, Reformed, Lutheran, and Anabaptist perspectives.

Instructors: Abe Friesen, Sergio Negro, Paul Pierson, August Claus, John H. Yoder

Unit V. CHURCH ISSUES IN BIBLICAL AND THEOLOGICAL PERSPECTIVE (1 unit)

A study of pertinent biblical passages relating to nonconformity, oath, church and state, and mission with a discussion of the theological issues involved.

Instructors: Howard Loewen, John H. Yoder

Unit VI. CHURCH ISSUES IN BIBLICAL AND PRACTICAL PERSPECTIVE (1 unit)

A study of pertinent biblical passages relating to discipline, baptism, Lord's Supper, and church leadership, and a discussion of their implications for the work of the local church.

Instructors: John E. Toews, David Ewert, Waldo D. Hiebert

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1st wk. credit: Unit _____ audit: Unit _____
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DID YOU KNOW THAT...

The arts are receiving institutional blessing these days. Mennonite artists are being sought by the Visual Arts Council of the Mennonite World Conference (MWC). The MWC Committee would like to feature art by people who are presently Mennonite or of Mennonite background, who have a Master's degree in studio arts, who earn their livelihood by their art, who exhibit, or who teach art. The Committee will select participants after receiving biographies from interested artists.

Featured at the conference, running from July 25-30, 1978, will be painting, printmaking, sculpture, ceramics, fibers, photography, and more. The Committee hopes to "inspire a new spirit of communication between the church and its artists."

The Committee for Performing Arts for Estes Park '77 is selecting original songs by Mennonite composers for use at the Assembly and Youth Convention being held June 18-24, 1977. . . .

Church of the Brethren relief workers will help build 700 houses for artisans in Chenautla, a Guatemalan village destroyed by the earthquake in February, 1976. Adjoining each home will be a workshop with a potter's wheel, loom, or wood-working tools. The village people have earned their living primarily from making pottery. . . .

Dr. David Suderman, retired professor of music at Bethel College, Newton, Kansas, recently directed a male chorus of Mennonite businessmen in Asuncion, Paraguay. He spent three months in Paraguay, helping develop the country's music curriculum from kindergarten through high school. . . .

"Talking with a Woman . . . Can This Be the Christ?" is a new play by Dorothy Yoder Nyce. It is the story of Jesus' encounter with the Samaritan woman at Jacob's well, with a special look at Jesus' radical treatment of women. "I did the research, wrote the play, and saw through the production of it in a Sunday morning service at College Mennonite, Goshen, for seminary credit," commented Mrs. Nyce. "The experience of congregation/college people working at a project like this was quite worthwhile, I thought." . . .

continued on page 8



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Did You Know That . . .

continued from page 6

Winnipeg Mennonites continue to be involved in film and television production. "Prairie Pioneers" is a new 50-minute film about Mennonite life in Manitoba, with portions shot at the Mennonite Village Museum near Steinbach. Photographer-producer was **Otto Klassen**.

Mennonite Brethren Communications, based in Winnipeg, has produced a 13-week TV series for 10-to-12-year-olds, titled "The Third Story." Programs are designed especially for children with little exposure to Christianity. The production team used cartoons, parables, science features, interviews, and special songs to communicate about faith, loneliness, getting along together, and personal worth. . . .

James Juhnke, professor of history at Bethel College, will research and write an overseas mission history of the General Conference Mennonite Church, during his sabbatical year, beginning July 1. The history, commissioned and paid for by the church, is scheduled for publication in early 1979. . . .

The Rhineland Festival Singers from Altona, Manitoba, are one of four choirs from Canada invited to participate in the International Youth and Music Festival in Vienna, Austria, in July. . . .

High school senior **Jane Glick** of Minot, North Dakota, has won the high school division of the North Dakota Music Teachers Association, by performing piano music of Bach, Beethoven, Rachmaninoff, Debussy, and Tauriello. . . .

An Archives-Library Center "for the benefit of the entire Mennonite community" may be built on the campus of the Canadian Mennonite Bible College in Winnipeg. Proposed by the P. W. Enns Family Foundation who would fund it, the Center would be operated by the Conference of Mennonites in Canada, and would house archival material for any Mennonite groups.

P. W. Enns' vision for the Center is "for the use of *all* Mennonites . . . allowing future generations to study and understand the Mennonite people as servants of God."

Delegates to the Conference of Mennonites in Canada will vote on the proposal in Toronto in July. . . .

Mennonite Central Committee Self-Help Director **Nick Dyck** is assisting Bangladesh businessman **Ruslan A. Gani** learn marketing and distribution of handicrafts. Gani will then take his knowledge home to help artisans in getting their work to buyers. He is also studying product diversification so he can introduce new items to the craftspersons of Bangladesh. . . .

My husband and I would like to thank **Festival Quarterly** for publishing, "The Mennonite-Your-Way Directory." We recently completed three weeks of schooling at Rippert Auction School at Decatur, Indiana. We stayed with a family in Berne, Indiana, for the entire three weeks. Through this stay we have found a wonderful friendship with a beautiful family. We also got to meet many other people of the Berne First Mennonite Church who have links with our home area. None of this sharing could have been possible if it would not have been for **Festival Quarterly's** wonderful idea of publishing the directory. Thank you very much.

Mr. and Mrs. Ernest Holsopple
Hollsopple, PA

Thanks for the excellent Winter Issue. All the way through the issue I thought to myself: how lucky we are to have such a crop of talented Mennonite persons writing, examining, criticizing. Thank you for your efforts in cultivating them. In particular, Levi Miller's piece on criticism stands out as helpful in debunking exalted and presumptuous literary snobbism, as well as encouraging us all not to be overwhelmed or defeatist in the presence of a play, a book, a painting, but in Christian liberty to say what we think and feel.

The tragedy in this issue of **Festival Quarterly** is that many of these Mennonite writers will probably be lost to the community unless Mennonite publishing opens its eyes to these great natural resources and avidly, de-

votedly, singlemindedly cultivates them. Unless the educated among us love themselves, their Mennoniteness, and Mennonite expressions of art. Rather than ideas of art and life found in faraway colleges, high-brow magazines, other Christian circles.

Kenneth Reed
Kinzers, PA

I greet you in the name of Jesus Christ! Please permit me to tangle with you a little over an issue which is not personal, but which has been begging for an airing for a long time. The issue is simply the fact that in most publications arising out of our denominations (and here I refer especially to Mennonites and Mennonite Brethren) references are made to the various groups of Mennonites in a manner which assumes Christianity. I wish we could make a switch. Why not refer to one another as Christians and assume our ethnicity?

I am John, the son of Aron, a product of several generations of German Mennonites. I was educated at M.E.I., M.B.B.I., Tabor, M.B. Biblical Seminary plus German school in my earlier years! I could say as Paul said about his background, I am a Mennonite of the Mennonites. Yet, if you reread that Scripture selection in Philipians 3, I think you will agree with me that Paul's focus was away from his ethnical background; it was focused squarely upon the lordship of Jesus Christ. This is where I make my focus too.

In personal evangelism, nothing alienates me

faster from a person than for me to identify myself ethnically. I have found this to be true even in situations where people have favorable mind-sets toward Mennonites. In latter cases, I find I'm having to refocus these people away from Menno and toward and upon Jesus Christ.

I no longer apologize for my background. I "used to" in my teens. I thank God for my Christian heritage which the Lord saw fit to give me in a Mennonite context. Today, I live, eat, sleep, and breathe Christ. (Christ has also included for me, blood, sweat, and tears.)

I realize that in writing this to you, I have opened up a host of issues to which I am not speaking here. I would appreciate further dialogue with you. For the present, however, I choose not to be a subscriber to the **Festival Quarterly**. I sincerely thank you for the introductory issues. I'll be praying that in future issues Christ will outshine your present emphasis on ethnicity. God bless you.

John F. Klassen
Port Coquitlam, B.C.

The editors welcome letters. Letters for publication must include the writer's name and address and should be sent to: Festival Quarterly, 2497 Lincoln Highway East, Lancaster, PA 17602. The editors regret that the present volume of mail necessitates publishing only a representative cross section. Letters are subject to editing for reasons of space and clarity.

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Can the Church Afford to Be Honest?

by Becky Dietz

Church journalism has developed a foolproof method of attracting attention. A writer merely needs to mention an incident the reading constituency considers to be less than applaudable and the responses come shooting in. It's shameful to hang out our dirty wash, some exclaim in holy horror. What will people think? Others extol the journalist for his bravery in reporting truth with the kind of candor that has long been needed. Thus the problem arises: can the church afford to be honest?

We should be ashamed the question even needs to be asked. We piously preach that honesty is always the best policy but when it comes to applying it to ourselves, we begin to squirm. I think we are not living consistently when we exempt ourselves from our own ethical code. Furthermore, we are probably doing ourselves more harm than good.

In a sense church journalism serves as a mirror to the body of believers. If our mirror lies to us, who will tell us the truth? Certainly it's painful to look in the mirror and be faced with that ridiculous pimple on the tip of our nose. But we may just as well be reminded it's there; the rest of the world sees it every time they look at us.

We're not deceiving people outside the church by pretending we're perfect. They could probably write volumes on our corporate and individual sins. It seems the only people who can't stand to face the truth are ourselves.

The rising number of divorces among Mennonite families is a case in point. We continue to joyfully publish the marriages but act as if we aren't aware of

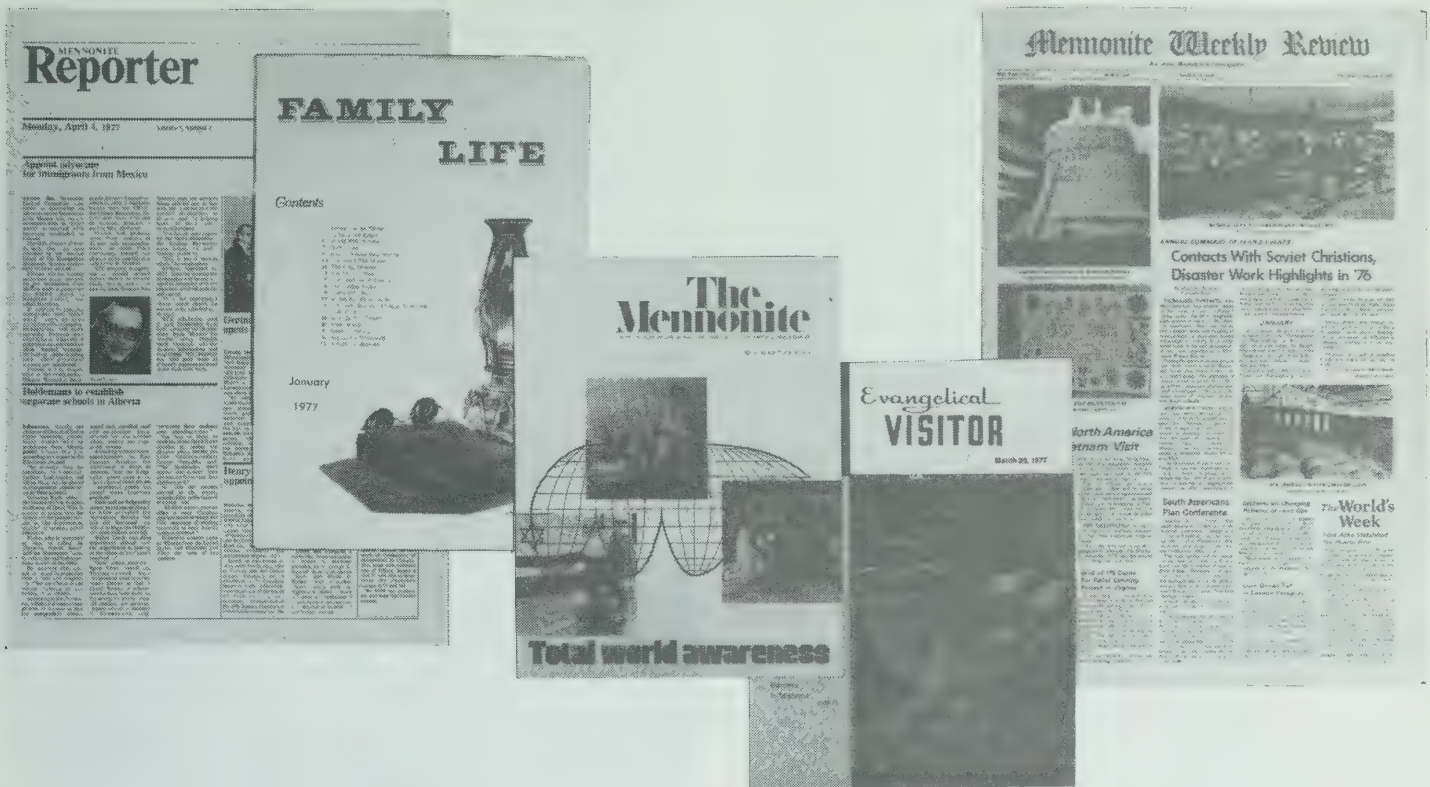
the crashes when they land on the rocks. Why don't we list divorces along with our other vital statistics? One can't argue that the news isn't pertinent—it's not fun asking someone about their spouse only to find they've been divorced for two years. Probably it is because we are so protective of our image. After all, we reason, we should be portraying the image of Christ; we do violence to our purpose by publishing our faults.

Some may argue that the issue is not admitting or refusing to admit faults. Rather, the question focuses on the appropriateness of acknowledging such items in print. Many feel strongly that deviance from Christian norms should be dealt with at the personal level. The Matthew 18 maxim is valid in many instances.

But the church has ceased to function solely as the secluded congregation of yesterday. Church schools, mission boards, and other activities bring together people from all parts of the nation. Problems that originally could be handled within a local church now involve persons representing numerous congregations over a wide geographical area.

If a scandal occurs that involves and concerns only a few people, it seems irrelevant for the journalist to dig it out of the mud for public view. However, as publicly visible issues increase and become likely material for the grapevine, isn't it only wise to report the facts before the story turns into some grotesque mutation? I'm not suggesting these kinds of circumstances make the headlines, but I think subjects like this could be handled most responsibly in reliable print.

Perhaps our fears of honesty could be calmed if we look at a few facts about biblical saints. Jacob deceit-



fully stole an inheritance. Abraham lied twice about his wife. David instigated a murder and committed adultery. Paul and Barnabas argued about a missionary journey—of all things—and split forces in a fit of anger. The list of ignoble acts could go on and on.

I realize the Bible is not journalistic literature and therefore cannot be indiscriminately used as a model. But there is one characteristic that I think is pertinent to all kinds of writing—the element of honesty. The sins of even the greatest men were graphically included, not as sensation literature but as accurate pictures of reality. If the Bible puts such a premium on telling the total story, who are we to be concerned about deleting all the unsavory details?

I am not advocating an irresponsible muck-raking movement or an imitation of secular journalism. I welcome the cry for professionalism among our journalistic ranks with respect to competency. But to insist that being professional involves adopting the value systems of our peers is simply one more sad example of our boring history of gullibly swallowing worldly methods, in the belief that they know best.

Secular journalism has much to teach us about honesty. But honesty does not necessarily demand reporting cold, hard facts. I think we need to be compassionate and sensitive when reporting news. The purpose is not to smear the names of individuals, groups, or the corporate church.

Recently I read a suicide write-up in a local newspaper. The caption simply stated a young man died of a gunshot wound; the story included the fact that the wound was "self-inflicted." The account was not sensa-

tionalized but was written simply, compassionately, and honestly.

In contrast was a critique that appeared in the Eastern Mennonite College newspaper concerning a Greek tragedy the Drama Guild had performed. The acting was not exactly of superior quality, but then they didn't claim to be professional. The critic, however, measured them against professional standards and proceeded to cut them into mincemeat. It was honest, yes, but, completely insensitive and degrading.

Part of the real crunch of the issue, of course, is money. Schools and mission boards worry about decrease in donations if the truth gets out. And it's not a false fear. Many church projects have become "unaffordable" after unfavorable news about some facet of the Lord's work emerged in public print. In this way, many of the controversies boil down to money and jobs versus an honest appraisal.

Difficult situations face the church constantly; easy formulas for responsible journalism simply do not exist. But I think we are operating under a delusion when we unequivocally state that reporting only good news increases our effectiveness as Christians. We forget that our purpose is not to broadcast our own goodness but to recognize God's mercy and redemptive power among us.

Can the church afford to be honest? I don't know. Maybe the task of seeing ourselves as we really are is too painful.

Becky Dietz is a student in English and sociology at Eastern Mennonite College.

Rudy Wiebe Talks About His Writing

Rudy Wiebe at forty-two is rather mild-mannered and not particularly handsome. His beard has white skippers and, as he puts it, he is at home in the snow. Edmonton, Alberta, Canada has rewarded his twenty years of hard work by giving him an important literary award, televising his stories, printing his books in hard-back and paper for the "Canadiana" sections of book-stores.

Rudy who? Why haven't we heard of him? A Mennonite? What's he have to say?

He says it well in his four published novels: **Peace Shall Destroy Many**, **First and Vital Candle**, **The Blue Mountains of China**, **The Temptations of Big Bear**. In explaining why he chose to write on Big Bear, the story of a Plains Cree Indian chief and new Canadian hero among revisionist historians, Wiebe said: "A lot of se-



cular critics think **Big Bear** is the most pertinently Christian book I could have written. . . . I don't think we should draw too narrowly what is the God Experience on Earth. When Big Bear built that Thirst Lodge and danced, that to him was ultimate worship . . . he's very close to that understanding of God. Without special revelation. He could never be attracted to the Jesus he heard from the missionaries. What could missionaries say when they came to the Indian camp and already found everybody sharing. And they themselves were great horders. . . .

"I'm a religious writer. That's one of the reasons for my success. Why people read me."

Wiebe says he writes out of anger. Anger with what? That he had to discover the past of his place on his own. That he studied England's Cromwell, America's Lincoln, but not Big Bear's Indians of his own Canadian prairies. Anger too about his own almost lost Mennonite past?

"Growing up," he says, "I never read anything remotely like my world." Which was the poplar bush and log cabin prairies into which the refugee Mennonites from Stalin's communist paradise fled in the Twenties and Thirties of this century. Among them Wiebe's father and mother. In college, the University of Alberta, Wiebe's Shakespeare teacher, Salter, urged him to take the creative writing class which Salter also taught. **Wiebe:** What shall I write about? **Salter:** Write about what you experienced. **Wiebe:** All I know is I grew up in a small Mennonite community. **Salter:** Write about that.

Wiebe's first book, **Peace Shall Destroy Many**, a look at the forces playing against and within a Mennonite community in wartime, World War II, cost him his job as editor of the **Mennonite Brethren Herald**. Readers felt he had muddled the Mennonite com-

munity. More angry than hurt, he moved to Goshen College and there began to recall the stories of his boyhood.

The Blue Mountains of China is a sort of epic of Mennonite survival. In spite of Communism, Capitalism, Bad Weather, and their own mistakes. It brought him good magazine reviews, but not many readers.

"It's too hard to read," a university professor said. "You don't have to read it," Wiebe said. "Read Grace Livingston Hill or Danny Orlis." Hot dog books, he calls them. "The good cook takes great pride in what he makes. It's no easier to put Christian life into a story than into real life. By saying some formula.

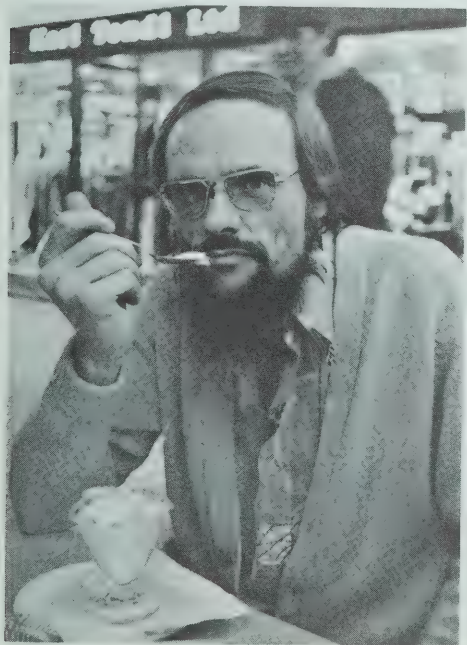
"Fiction is my way of bearing witness," Wiebe agrees. "Not that historians don't tell the truth. I use historians all the time. But I don't think you get at many human things by only getting the facts of life." To write **Big Bear** he bought an old school bus and with his family drove to every prairie place Big Bear had ever visited, went to all museums and archives that might contain something of Big Bear.

He likes the analogy of Michelangelo, the sculptor, who is quoted as saying that he studied a rock to see what shape was inside it and then used his chisels not to make the shape but to release the shape from all the unnecessary rock around it. *Unearthing* the story, Wiebe says in relating the Michelangelo example to his own work. Releasing the real Big Bear from the often contradictory newspaper reports of the time, battle diaries, trial notes, missionary letters, museum skull fragments.

Who reads him? Hardly Mennonites, to this point. Which he explains as their not being a book-reading people. "I'd be crazy to expect who. If you imagine very clearly the audience you're writing for you miss half the potential."

A Cree young man once appreciated Wiebe's making available to him for the first time the story of Big Bear, his own people's ancestor. A gathering of immigrant Mennonites guffawed to hear Wiebe's writing of their own battered Germanized English in the character of Frieda Friesen in **Blue Mountains**. His own parents never read him. "One of the sad things of my life. They don't read English."

Wiebe lives in Edmonton, teaches at the University of Alberta, and writes, although he never earns as much at writing as he does at teaching. But how do you measure income. "My job—I have that because of my writing. **Peace Shall Destroy Many** is earning more now than it did in 1962. Call it an investment. I wouldn't want to write for a living; then I'd have to write all those things that sell. The tyranny of writing things that sell is worse than the tyranny of the university professorship. I can write what I please."



Ken Reed is a free-lance writer living and working in Paradise, Pennsylvania.

Spots Score with TV Networks

For the first time, TV spots produced by Mennonite churches have been selected for release by all three major U.S. television networks. Cooperating to produce the two "Invitation to Live" spots were several Mennonite groups—the Mennonite Brethren, General Conference Mennonite, Mennonite Church, and Church of the Brethren.

Showing in public service time on CBS, ABC, and NBC during the next several months will be two spots on loneliness: one written by Lewis Paul Lehman of Fresno, California; the other by James Fairfield of Harrisonburg, Virginia. Spots are selected for network showings if they meet network standards of quality and integrity.

Theme ideas for the campaign first germinated in 1972, David Thompson of Mennonite Broadcasts, Inc., told **Festival Quarterly**. Thompson visited high school students in Detroit whose friend had committed suicide.

Others planning the campaign suggested that not only teenagers but the elderly as well are being "invited to die." From that emerged the "invitation to live" idea.



Scenes from "A Friend" Spot

"We don't try to work with the lonely in these spots," explained Thompson. "Instead we want to work with the people who can get through to those who *are* lonely and do something about them."

The First Mennonite Brethren Church in Wichita, Kansas, ambitious to be more directly involved in the "Invitation to Live," has produced their own 27½-minute film. Titled "Back Seat," the film was shot and edited by Larry Hatteburg, a member of the church and a news photographer for the ABC affiliate in Wichita.



Chinese Painting On a Mennonite Seminary Campus

Winifred Waltner, wife of Mennonite Biblical Seminary president, Erland Waltner, has been doing Chinese paintings since she was a child. The daughter of missionaries, she was born in China and there first began using ink stick, ink stone, and a bamboo brush on rice paper to do her own oriental designs.

Although transplanted to a Mennonite



seminary campus, Mrs. Waltner keeps her skill alive by teaching art classes in the seminary community and at the local YMCA. "I love everything in my homeland and China is my homeland," she told **Festival Quarterly**.

Each picture tells a story, according to Mrs. Waltner. In the "Three Friends," the pine, plum, and bamboo trees are all

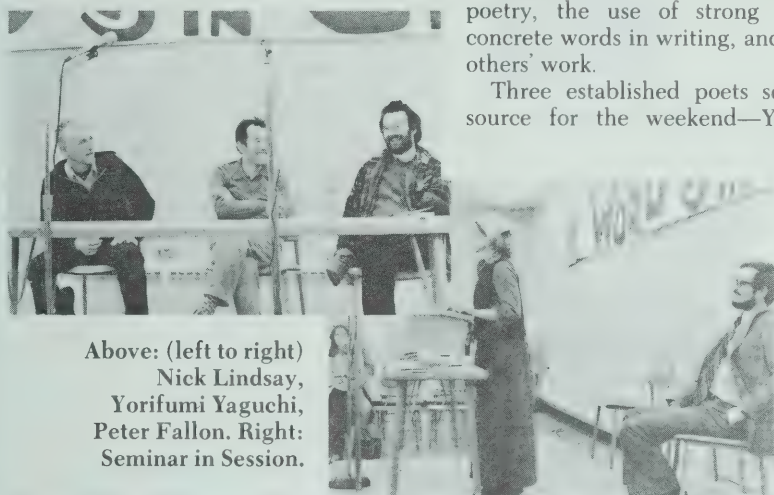


凡勞苦擔重擔的人可以到此休息
——東坡詩意——

symbols of strength. The Bridge and Pagoda painting speaks of people crossing bridges in their search to reach upward, symbolized by the pagoda.

Chinese paintings are done with deliberate strokes which cannot be corrected or improved once the brush touches the paper.

Poets Converge



Above: (left to right)
Nick Lindsay,
Yorifumi Yaguchi,
Peter Fallon. Right:
Seminar in Session.

Seventy poets, most of them Mennonites, congregated on the Goshen College Campus, Goshen, Indiana, earlier this spring for a Writers' Workshop on Poetry. Each participant submitted poetry in advance; then attended sessions on the expression of Christian faith through poetry, the use of strong images and concrete words in writing, and criticism of others' work.

Three established poets served as resource for the weekend—Yorifumi Ya-

guchi, a Mennonite teacher, editor, translator, and poet from Sapporo, Japan; Peter Fallon, an Irish writer and publisher; and Nick Lindsay, Goshen College's poet-in-residence.

Why offer a poetry seminar? Said Goshen Dean John A. Lapp, "Beauty in our teaching is not reserved for the painter's canvas or the musician's score; for the expression of beauty with words is the most common art form next to the landscape itself." Lapp emphasized the importance of a church college sponsoring such an event. "Just as close as the link between education and poetry is the link between religion and poetry. Think of the poetry flowing from ecstatic moments of worship or the quiet of contemplation. Hymnody and liturgy are among the oldest products of the poetic imagination."

Poetry is a legitimate modern study and practice for the church said Lapp. "Metaphor, imagination, symbol, vision, the concentrated beauty of words—are becoming the central themes of theological and philosophical thought."

cultural calendar

Graduating Art Majors Display, Library Gallery, Eastern Mennonite College, Harrisonburg, VA, now through May 20.

Student Exhibit of Photography, Painting, Ceramics, Little Art Gallery, Hesston College, Hesston, KS, now through May 31.

Combined chorus of singers from the Eastern District and Franconia Conference, Zion Mennonite Church, Souder-ton, PA, 2:30 and 7:30 p.m., May 8.

Annual Student Art Exhibit, Bethel College, North Newton, KS, May 8-22.

Bethel Jazz Concert, Bethel College, North Newton, KS, 7:30 p.m., May 13.

Commencement with Dr. Ernest L. Boyer, U.S. Commissioner of Education, Messiah College, Grantham, PA, 10:00 a.m., May 14.

Bethel Choral Concert, Bethel College, North Newton, KS, 3:00 p.m., May 15.

Bluffton College Chorale, First Mennonite Church, Bluffton, OH, May 15.

Camelot, performed by Fresno Pacific students, Outdoor Amphitheater, Fresno Pacific College, Fresno, CA, 8:00 p.m., May 19-21.

Gianni Schicchi, *The Messiah*, student re-

citals, to be performed graduation week-end, Hesston College, Hesston, KS, May 20-22.

Adobe House Days with German lunch, bake sale, music groups, Hillsboro, KS, all day beginning at 10:00 a.m., May 21.

Commencement concert, Chapel—Auditorium, Eastern Mennonite College, Harrisonburg, VA, 8:00 p.m., May 21.

Sixteenth annual Country Auction featuring quilt auction, antiques, homemade baked goods at Christopher Dock Mennonite High School, Lansdale, PA, 4:00 to 9:00 p.m., May 20; 6:00 a.m. to 4:00 p.m., May 21.

Commencement, Memorial Hall, Bethel College, North Newton, KS, 3:00 p.m., May 22.

Commencement, front lawn, Eastern Mennonite College, Harrisonburg, VA, 4:00 p.m., May 22.

Commencement with Dr. David McKenna on "Welcome to the Awakening," Gym—Auditorium, Tabor College, Hillsboro, KS, 3:00 p.m., May 22.

Oklahoma, student production, Founders Hall, Bluffton College, Bluffton, OH, evening, May 27, 28.

May Day and Commencement, Bluffton

College, Bluffton, OH, May 28, 29.

Hesston College Choir tour to the East and Assembly 77 in Estes Park, CO, June 1-24.

Illinois MCC Hunger Group, Mennonite Church of Normal, IL, June 4.

Dutch Family Festival with "Pageant of the Plain People," working craftspersons, kitchen and farm demonstrations, Lancaster, PA (6 miles east of Lancaster on Rt. 30), 10:00 a.m.-7:00 p.m., daily except Sundays, June 22-September 3.

You're a Good Man, Charlie Brown, musical performed by the Festival Players, Dutch Family Festival, Tuesdays through Saturdays, 8:00 p.m., June 24-July 23.

Arts Fair exhibiting works by Mennonite professional artists of North America and local folk arts and crafts at the Triennial Convention of the General Conference Mennonite Church, Bluffton, OH, July 28-August 3.

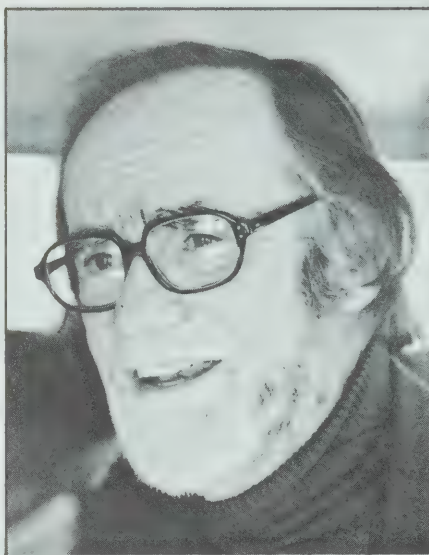
The Newcomers, full-length drama by Merle Good, Dutch Family Festival, Tuesdays through Saturdays, 8:00 p.m., August 2-September 3.

Benjamin Horch, "Mr. Mennonite Music of Winnipeg"

Time and again when Mennonite musicians throughout the church, especially in Canada, try to point to a pivotal experience or person in their lives, the name of Ben Horch keeps surfacing. Elder, statesman, teacher, friend. Musician of many talents. And gutsy pioneer.

Raised in Lutheran background, married to the Mennonite Brethren pastor's daughter (Esther Hiebert), this man forged ahead in many new arenas over the past decades. He helped form the first music department at a Mennonite school in Canada (Mennonite Brethren Bible College), he and Esther were the first two Mennonites in the Winnipeg area to study voice professionally and to do oratorios with choirs, and in 1960 when he became a CBC radio producer in charge of serious music and educational broadcasts, he introduced many Mennonites to a national radio (and later TV) audience. In fact some of his successors have become some of Canada's top professional musicians.

Yet he is more than an organizer. He describes himself as a "romantic of the romantics among Mennonites." His favorite is Schumann "because he explored the feelings of hurt more than any other composer." He uses the word "synthesis" again and again with a yearning for tension and fusion in his words and tones. He prefers a mingling of hurt and hope in music. "The highest expression of music is not joy; it's hurt," he says. "Everybody understands hurt better than they understand joy."



Horch is retired from teaching and producing and is hard at work on a book of memoirs in which he hopes to set forth his ideas and views of the history of the Western church's use of music. "We should not distinguish between art music and folk music," he declares. "They should be one history book."

Horch has prepared for himself a lifelong battle. "I am in a sense in confrontation with myself," he says. "I've promoted both the lay music and the litur-

gical. The two of them have to live side by side so we achieve a new synthesis." He believes that both the more elitist, classical music and the more charismatic, folk music among Mennonites threaten the more traditional music of the older generations. His goal is to encourage a meshing, a conversation, a synthesis.

As a boy he was encouraged by teachers to pursue both theater and architecture. Music came as almost a third choice. (Born in Odessa, Russia, in 1907, he came to Winnipeg with his parents three years later.) He has never received a bachelor's degree but was awarded an honorary doctorate from the University of Winnipeg in 1974 for his "contribution to music among Mennonites."

Horch has a sense of being ahead of his time and understands that people sometimes may misunderstand a pioneer. But he seems to carry few regrets. "I've been embraced by love," he says. "I've been surrounded by it."

Pressed about his fascination with "hurt," however, he grows sober. He mentions the brutality of Russia, some unhappiness in his childhood, Esther's loss of an arm in a car accident seven years after they were married, some tough times occupationally in the mid-fifties, and the accidental death of their only daughter, Viola, a professional concert artist.

Then he talks of singing a song, one which would touch all kinds of people, full of hurt and hope and joy. His eyes glisten and his voice sounds young.

Mennonites and the Charismatic Movement

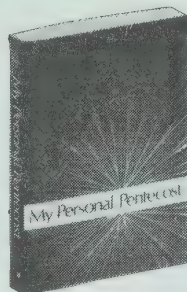
My Personal Pentecost, Roy and Martha Koch, eds., Herald Press, 1977.

The charismatic movement has sparked the interest of many Mennonites, as well as believers from other denominations. This plump paperback includes twenty-four chapters of testimony by nearly twice that many Mennonites who needed and desired something more than the usual Sunday worship service and Wednesday night prayer meeting.

Roy and Martha Koch, preacher and church worker in Goshen, Indiana, compiled this assortment of testimonials. Roy also has contributed a fairly lengthy introduction which explains and gives a brief history of the Holy Spirit as experienced by many Old Testament, New Testament, and Christian church individuals up to the present time. This is both helpful and informative as to what Holy Spirit baptism is and is not, as well as telling what results when a believer receives this baptism. Koch also suggests that many Christians may spend most of their lives on the wrong side of Pentecost and miss the blessings of that experience.

Brief biographies identify each contributor and precede the body of the collection. Dr. Kevin M. Ranaghan, of the Catholic Charismatic Renewal Services and a former student of John Howard Yoder, writes the Foreword, cheering the Mennonites on.

There is a certain similarity in all these testimonies, even though they speak for widely divergent people—farmer, college student, teacher, medical doctor, preacher, auto dealer, editor, contractor, and significantly enough, well over half are missionaries or former missionaries. Among the similarities are a yearning for a deeper and perhaps more emotional experience than before. The Full Gospel Business Men's meetings figure in quite a few of these testimonies. So do Brunk tent meetings



To order see section A of the Quarter-Order between pages 22 and 23.

and meetings led by others of the contributors here such as Roy Koch, Fred Augsburg, Ed Miller, or Nelson Litwiller.

Several recounted their dubiousness

Many readers will enjoy knowing that Mennonites aren't necessarily all cold, formal worshipers who can't cut loose.

about holy-rollers partly as a result of disillusioned exposure to quacks. Some tell how Bible study and certain guidebooks on Bible study helped them to achieve this Spirit baptism. Nearly all describe the moment when they actually received the baptism. Tears flowed freely, a feeling of overwhelming warmth and joy washed over them, and many found themselves speaking in words that they did not know or understand. But they didn't let any of these sensations inhibit their praise for the Lord and the baptism.

Several commented that they had met people who told them they weren't really Christians unless they spoke in tongues. This left them feeling a bit like outcasts. However, when the experience came, for many it was in their own private prayer closet, never in public, or even during their sleep at night.

These experiences are extremely personal, and in large part similar in effect, considering the dissimilarity of the individuals. But the style, vocabulary, and syntax of each is so much alike that it would appear that the same person wrote them all. Perhaps the charismatic movement stamps all its products into a like mold of expression.

As for the content, many readers will enjoy knowing that Mennonites aren't necessarily all cold, formal worshipers who can't cut loose; but Mennonites, too, can lift hands of praise to heaven and speak in tongues of hallelujah!

A peace education curriculum for Cheyenne Indian young people is to be written this summer as part of The Foundation Sunday School Series. "A Cheyenne Understanding of Peace and Peacemaking" is the tentative title for the project, originated by Lawrence Hart, who commented, "Our country has too long honored 'war chiefs.' We need to emphasize 'peace chiefs.'"

A study of Mennonite Church architecture, begun by the late Melvin Gingerich, is being carried on by Jan Gleysteen and Leonard Gross. At present the two are gathering photos and information about Mennonite meetinghouses to determine whether the concepts of stewardship, simplicity, and servanthood are evident in the structures.

A new book is under way, detailing the history and biographies of four Ontario Mennonite Church leaders. By telling the stories of Oscar Burkholder, S. F. Coffman, C. F. Derstine, and J. B. Martin, writer Urie Bender will also cover the era from 1900-1960 of Mennonites in Ontario. The work has been commissioned by the Mennonite Conference of Ontario.

A Festschrift, entitled "Witmarsum in Parana," has been published to mark the 25th anniversary of the Witmarsum Mennonite settlement in Brazil. Seventeen former and current residents have written about battling the wilderness and establishing their homes and way of life in Brazil.

"Who Are the Mennonites?" is a new pamphlet giving basic information about the Mennonite church, written by La Vernae Dick and published by the Heritage Committee of the General Conference Mennonite Church. The pamphlet briefly covers Mennonite history and six characteristics of the faith. It is designed especially for persons knowing little about the Mennonites and their faith.

Chinese Eyes, a children's book by Marjorie Waybill, published by Herald Press, has been ordered by Cleveland's (Ohio) Council on Human Relations. **Chinese Eyes** will be placed in a packet of books being marketed throughout the area by the Council which is promoting understanding between racial groups since the city is under a federal desegregation order.

Three Mennonites have recently had books published. **Divorce, a Christian Dilemma**, by Norma Martin and Zola Levitt, gives several case histories of broken marriages, then explores both the practical and theological implications of divorce and remarriage. The book is published by Herald Press.

John Driver's Community and Commitment, also published by Herald Press, has to do with the church as a community and how that affects the lives of its members.

Sandra Drescher, a student at Eastern Mennonite College, has written **Just Between God and Me: Devotions for Young Adults**. Released by Zondervan Press, the book has a devotional for every day of the year, including a meditation, Scripture verse, and prayer.



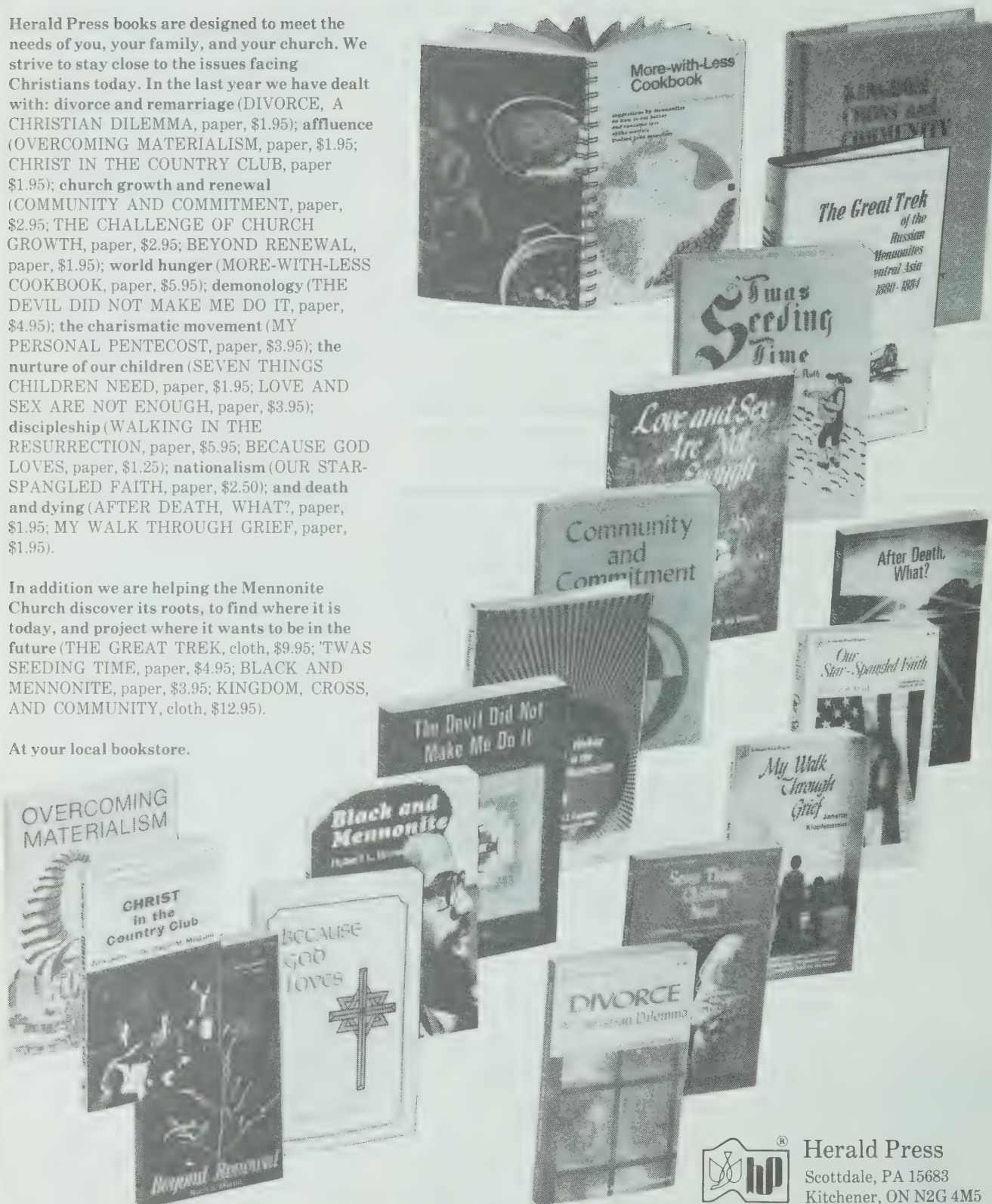
Alice W. Lapp is a sometimes English teacher and active in church and community affairs in Goshen, Indiana.

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In addition we are helping the Mennonite Church discover its roots, to find where it is today, and project where it wants to be in the future (THE GREAT TREK, cloth, \$9.95; TWAS SEEDING TIME, paper, \$4.95; BLACK AND MENNONITE, paper, \$3.95; KINGDOM, CROSS, AND COMMUNITY, cloth, \$12.95).

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— My Personal Pentecost (Koch), paper	3.95	3.55	—

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C. Books as Advertised

P. 18

— Divorce, A Christian Dilemma , (Martin, Levitt), paper	1.95	1.95	—
— Christ in the Country Club , (Levitt), paper	1.95	1.95	—
— Community and Commitment (Driver), paper	2.95	2.95	—
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— After Death, What? (Studer), paper	1.95	1.95	—
— Kingdom, Cross, and Community (Burkholder, Redekop), cloth	12.95	12.95	—

P. 36

— Cleaning Up the Christian Vocabulary (Eller)	2.95	2.95	—
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P. 42

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_____	26. Anabaptists Four Centuries Later (Kauffman, Harder), paper	6.95	6.25	_____
_____	27. These People Mine (Good), paper	1.25	1.10	_____
_____	28. The Mennonite Encyclopedia (4 volumes)	69.95	62.95	_____

Culture

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Was



Rembrandt, Self-Portrait

Really a Mennonite?

by Jan Gleysteen

There is a persistent tradition that during his years in Amsterdam, from 1631 till his death in 1669, Rembrandt was a member of the Mennonite Church.

"Rembrandt van Rijn, son of Harmen Gerritsz van Rijn and Neeltgen van Suidbroeck was born within the city of Leyden on July 15 in the year 1606." This notation by Leiden's burgermeester, J. J. Orlers, is one of the few existing records left us by Rembrandt's contemporaries. In spite of a myriad art histories and novels dealing with Holland's Golden Age and Rembrandt's sizable contribution to it, the great master belongs to those figures in history whose story can only be pieced together from a few sparse documents and several early (but posthumous) biographies.

Leiden, seat of Holland's oldest university, was at that time Holland's second most important city, growing in prosperity. Rembrandt's father owned and operated a grain mill on the westside city walls, and a house on the Weddesteeg. Rembrandt Harmenszoon van Rijn was born there, next to the youngest of nine children. He was only three years old when the Spanish agreed to a twelve-year armistice in their 80-year war against the Dutch provinces which they considered part of Spain and the Holy Roman Empire. The Low Countries devoted those twelve years to a rapid cultural and economic development later leading to full independence in 1648 (Peace of Münster). Support for this development came from an emerging merchant class.

The seafaring Dutch exported what Holland produced, imported what the Dutch desired, and transported for other nations whatever needed to be moved over the Seven Seas. The center of all this activity was Amsterdam to where Rembrandt moved in 1631. In this powerful city-state artists were no longer commissioned by the church as in the Catholic countries, nor by royalty as in England or France, but patronized by

influential families and civic groups.

This growing market fostered a new trend: specialization. To meet the demand, some artists concentrated on portraits, others on still lifes, group sittings, interiors, or city scenes. The young Rembrandt soon surpassed all of them in skill, scope, and popularity. Rembrandt's works showed an original character and a liveliness much appreciated by his patrons.

There is a persistent tradition that during his years in Amsterdam, from 1631 till his death in 1669, Rembrandt was a member of the Mennonite Church. Several widely read historians and writers have presented as fact that Rembrandt *was* Mennonite. But again we are faced with an absence of documentary evidence of his membership. Yet a great number of known facts point to an intimate relationship between the artist and the Mennonites of Amsterdam and its surroundings.

Arriving in the capital at the age of 25, Rembrandt moved in with the Mennonite art dealer Hendrik van Uylenburgh, who also provided him with a studio. In this home Rembrandt first met Hendrik's niece Saskia, from Friesland. On June 22, 1634, Rembrandt Harmenszoon van Rijn and Saskia van Uylenburgh were married in Sint Anna Parochie, just north of Berlikum in Friesland. We know Saskia from the many paintings and etchings Rembrandt made of her.

Rembrandt and Saskia had four children, but the first three died shortly after birth.

Only Titus, born in 1641 survived. The little boy was no more than a year old when Saskia herself died in 1642. The Mennonite historian Professor Willem Joh. Kühler who was always fascinated by the story of

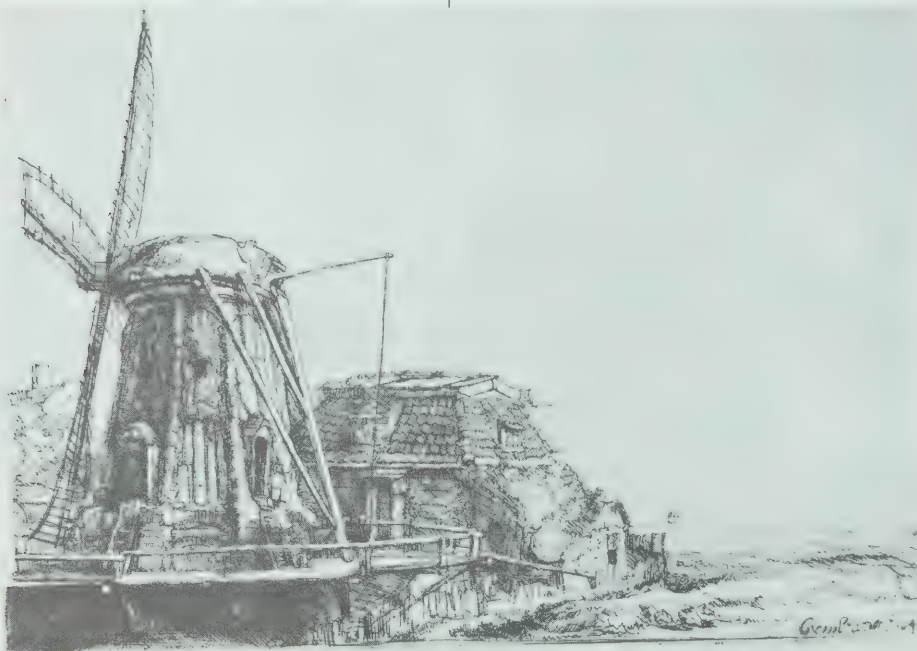
continued on page 20

Jan Gleysteen, an artist and historian, is a fellow countryman of Rembrandt's. Born in Amsterdam, he lived and studied there until the mid-1950s when he came to the States. He lives in Scottdale, Pennsylvania, where he works for the Mennonite Publishing House and participates in TourMagination as a leader of tour groups of North American Mennonites to Europe.

Was Rembrandt Really a Mennonite?

... Rembrandt's Biblical illustrations always express, not the Calvinist doctrine of predestination and a stern Godhead, but rather the Mennonite concepts of compassion, forgiveness, justice, and a human Jesus.

Rembrandt's "Christ at Emmaus" (top) and a windmill scene (bottom).



Rembrandt and the Mennonites maintained that Titus was raised in the Mennonite tradition.

During these years of Rembrandt's rapid rise in popularity, and the times of joys and sorrow shared with Saskia, Rembrandt sketched, etched, and painted a goodly number of Mennonites, including five poses of the influential Waterlander Mennonite preacher Cornelis Claesz Anslo. Besides Anslo, Rembrandt drew three portraits of Lieven Willems Coppenol, a Mennonite teacher-calligrapher, and later a portrait of Coppenol in oil, figures and portraits of Catharina Hooghsaet, Jeremias Dekker, Nicolaes Bruiningh, Maria Uylenburgh, and several Mennonites whose names are no longer available.

During that same time Rembrandt maintained a teaching studio on the Bloemgracht in Amsterdam. One of his students there, Bernhard Keihl, originally from Denmark, provided historian Francesco Balducci with the information that his teacher was a "Mennist." When we consider Rembrandt's pupils over the years we find ever more evidence of Rembrandt's close connection with the Mennonites. Among them were Govert Flinck, later to become an outstanding artist in his own right; Jacob Backer; Jan and Samuel Hoogstraten; Jacob and Philips Koning, all Mennonites.

Following the death of Saskia the Rembrandt home and studios were managed by

several housekeepers. The first one, a young widow named Geertje Dircks, grew very fond of little Titus, to whom she later willed all her earthly possessions. After Geertje left, Hendrikje Stoffels moved in. Hendrikje later became Rembrandt's (common law) wife. Most writers claim that a provision in Saskia's will made legal marriage impossible.

Hendrikje Stoffels was from Ransdorp in the heart of Waterland, long a marshy refuge for the persecuted Mennists, who eventually made up 70 percent to 100 percent of the population in towns like Ransdorp. Our impressions of Hendrikje, again through Rembrandt's portraits, is that of a friendly and caring person. In 1654 Rembrandt and Hendrikje became the parents of a daughter, Cornelia. (Named in honor of Cornelis Anslo?)

Perhaps the strongest proof for Rembrandt's Mennonitism can be found in his work. Both the Rembrandt connoisseur H. M. Rotermund, and F. Schmidt-Degener, longtime director of Amsterdam's famed Rijksmuseum, agree that "there is strong evidence that Rembrandt either belonged to or stood close to the Waterlander Mennonites" and back it up with the opinion that "Rembrandt's art must be seen in the light of his longtime association with the Mennonites."

That Rembrandt chose biblical subject material for over 600 drawings, 80 etchings, and over 160 paintings in a day when the church was no longer a patron of the arts is in itself remarkable. And Rembrandt's biblical illustrations always express, not the Calvinist doctrine of predestination and a stern Godhead, but rather the Mennonite concepts of compassion, forgiveness, justice, and a human Jesus.

Other evidences of Mennonite influence are Rembrandt's fascination with the Apocrypha (the book of Tobit in particular) and the frequent portrayal of Christ's teaching ministry. One cannot escape the impression that the truly evangelical simplicity of the Mennonites, their sincerity, and sobriety are more present in Rembrandt's work than Calvinism with its highly abstract and dialectic theology.

Amsterdam's historic Singelkerk, home address of Dutch Anabaptism for almost four centuries, still stands, its solemn spaces impressive to the member and the visitor. It doesn't take much to let your mind wander and question: just where did Rembrandt sit when he came to listen to the eloquent preaching of Cornelis Anslo? Was the great master truly one of us?

Mennonite Artists in the Low Countries

by Jan Gleysteen

Twenty-five years ago the first efforts were made to discover and to catalog Mennonite contributions to the arts through the centuries. Based on findings available at that time it was concluded that the Swiss-Germans, a rural folk living in cultural isolation, and under the fear of constant persecution for over three centuries, left us no artistic legacy to speak of. And, coming out of the Zwinglian tradition, they shared with them a basically negative attitude toward the arts.

Mennonites of the Dutch tradition on the other hand were seen as the noteworthy exception to this general pattern. The reasons behind their acceptance of the arts were the earlier cessation of persecution there, and the Mennonites' full and unhindered participation in urban life and culture right at the time of Holland's Golden Age. First among the Waterlander Mennonites after the middle 1500s, and soon after by the other groups, any opposition to

the arts was rapidly replaced by a deep appreciation of the arts in all its forms. Dutch Mennonites began both to collect and commission, and to practice art.

A good illustration is Karel van Mander (1548-1606), a member of the rather conservative Old Flemish congregation in Haarlem. Van Mander was a painter and the author of *Het Schilderboek*, the first major art history in the Dutch language. Another Mennonite, Hendrik van Uylenburgh (1584-1660), a cousin to Rembrandt's first wife, Saskia, was an artist, art teacher, and an art dealer of great importance. Saskia's father's brother Rombout, was an artist also who traveled widely and once served as mayor of Leeuwarden.

The question is often debated whether Holland's great master Rembrandt Harmenszoon van Rijn was actually a Mennonite. Earlier historians have simply assumed that he was. Recent scholars hesitate to claim this with finality, now stating only that

continued on page 22



Govert Flinck's
"Isaac Blesses
Jacob" (above) and a
rural scene by Anton
Mauve (right).



Mennonite Artists in the

"Rembrandt, during the 1650s, either belonged to the Waterlander congregation in Amsterdam, or was closely associated with them" (see "Was Rembrandt Really a Mennonite?" on pages 19 and 20 of this issue).

The earliest known artists among the Dutch Anabaptist-Mennonites were David Joris (1501-56) who was an illustrator of biblical scenes and a glass-engraver, and Jan Woutersz van Kuyck, a glass-engraver also, who was burned at the stake in 1572 on account of his faith. Among the important Mennonite artists during Holland's Golden Age we find Michel van Miereveldt (1567-1641); Rembrandt's close friend and student Govert Flinck (1614-60); Salomon van Ruysdael (1605-70); and his even more famous nephew, Jakob van Ruysdael (1628-82), the leading Dutch Romanticist.

Other significant Mennonite artists were Samuel van Hoogstraten

(1624-48), and Jan van der Heyden (1637-1712). Jan van der Heyden was an inventor as well and is credited with the introduction of various kinds of fire-fighting equipment, including flexible firehose, as well as street lighting systems.

The engraver Jan Luyken is among Mennonites best known for his 104 illustrations for the 1685 edition of the *Martyrs Mirror*. All in all Luyken cut more than 3,000 copper plates, some of which were commissioned to illustrate at least 500 books! Currently prints by Jan Luyken and his son Kaspar are enjoying a new popularity in the Netherlands and many of their engravings are once again available in facsimile reproductions.

More recent Mennonite artists were several of the men and women of the nineteenth century "Haagse School," an important impressionist movement. The leading figure was Anton Mauve (1838-1888), whose works are found in many European museums, as



Jan Van Der Heyden's "Keizersgracht met de Westerhal en Kerk" (top), and Jan and Kasper Luyken's "De Pottebacker" (right).

De Pottebacker. Draagd in uw vat van aarde, Een Schat van meerder waarde.



Het aarde vat, van leem gemaakt,
Gaaf heen en weer, om dienst te geven,
Soo lange tot het stukken raakt:
Gelyck het brosse men's'lyck leven,
Een aarde vat, naat sien'lyck deel,
Is 't anders wel, de Breuck word heel.

Low Countries, continued

well as in the States and the Soviet Union.

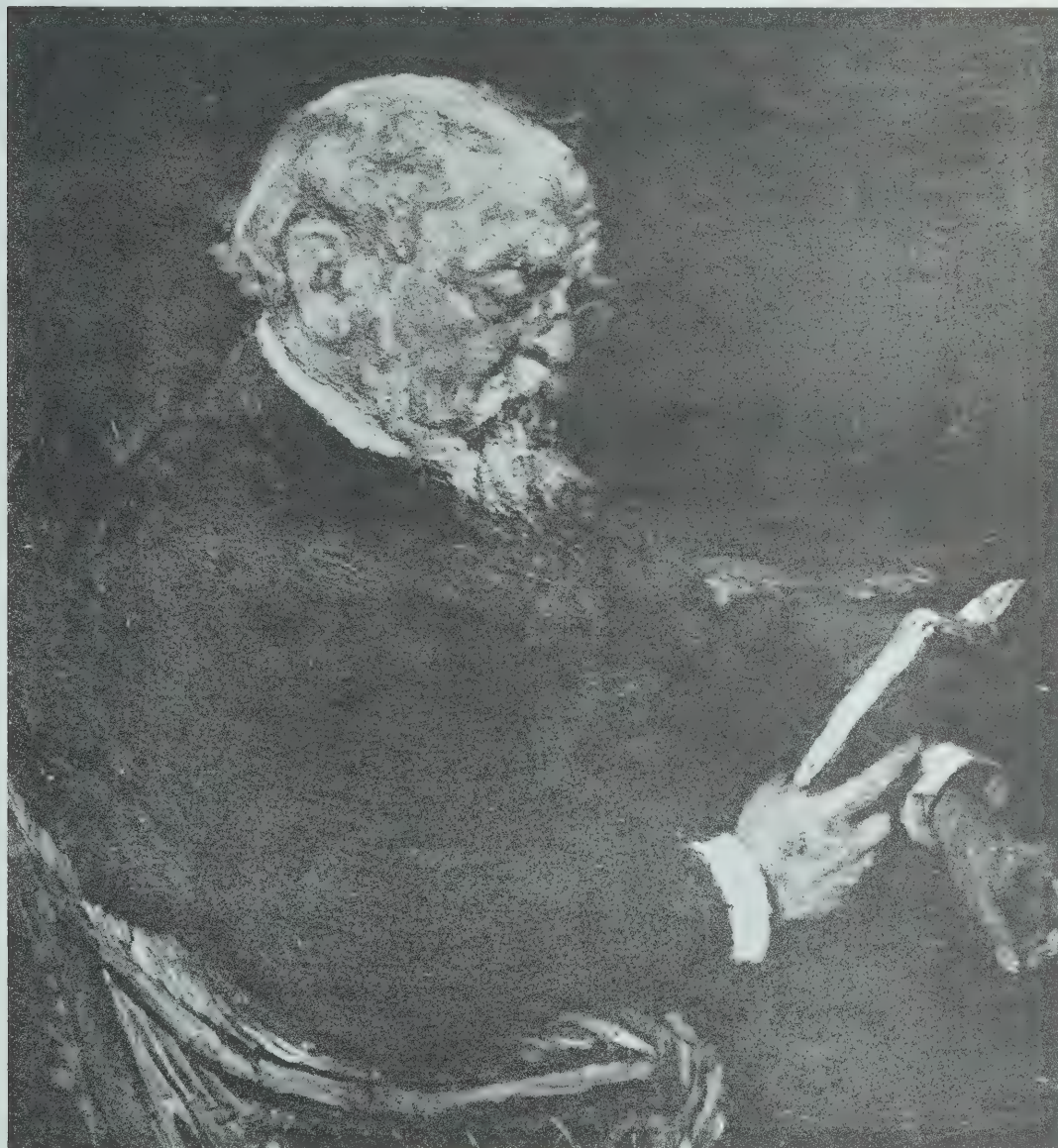
Other Mennonites prominent in the "Haagse School" were Hendrik-Willem Mesdag (1831-1915), his wife, Sientje Mesdag-van Houten, and her sister, Barbara van Houten. Together the Mesdags created the famous Mesdag-Panorama in Den Haag, Holland, a huge circular painting depicting the town of Scheveningen on the North Sea. You enter the painting via stairs from the ground floor to find yourself standing on a lookout point in the dunes for a 360° view of the scene.

After the Haagse School we find fewer Dutch Mennonites in the arts, and those of Mennonite background were not active in the church. Worth mentioning is Jan Willem Nicholaas Le Heux, who produced a number of illustrations and wood engravings under the pseudonym David Tomkins. His wood engraving of the so-called Menno Simons Church in Witmarsum, Friesland, cut in 1931, has

found wide distribution. In spite of his interest in Mennonitism historically, Le Heux was instructor at the Royal Military Academy in Breda, and an outspoken opponent of the Dutch Mennonite Peace Group!

Three current Mennonite artists call Amsterdam their home: Mrs. Go Toorenburgh van der Werf is a professional who specializes in miniatures; Theodor Heynis is known for his landscapes and portraits in watercolor; and Cor Dik is a portraitist.

The charming Zaan River region was home to Tine Honig whose paintings of flowers and still lifes were praised in the press for their unpretentious simplicity and her respect for the technique. Tine Honig died unexpectedly one week before the opening of a special exhibit of her work in the Singel Mennonite Church in the fall of 1957. Another Zaan River watercolorist is Ties Schaap-Schuurman, whose work will be featured in the next issue of *Festival Quarterly*.

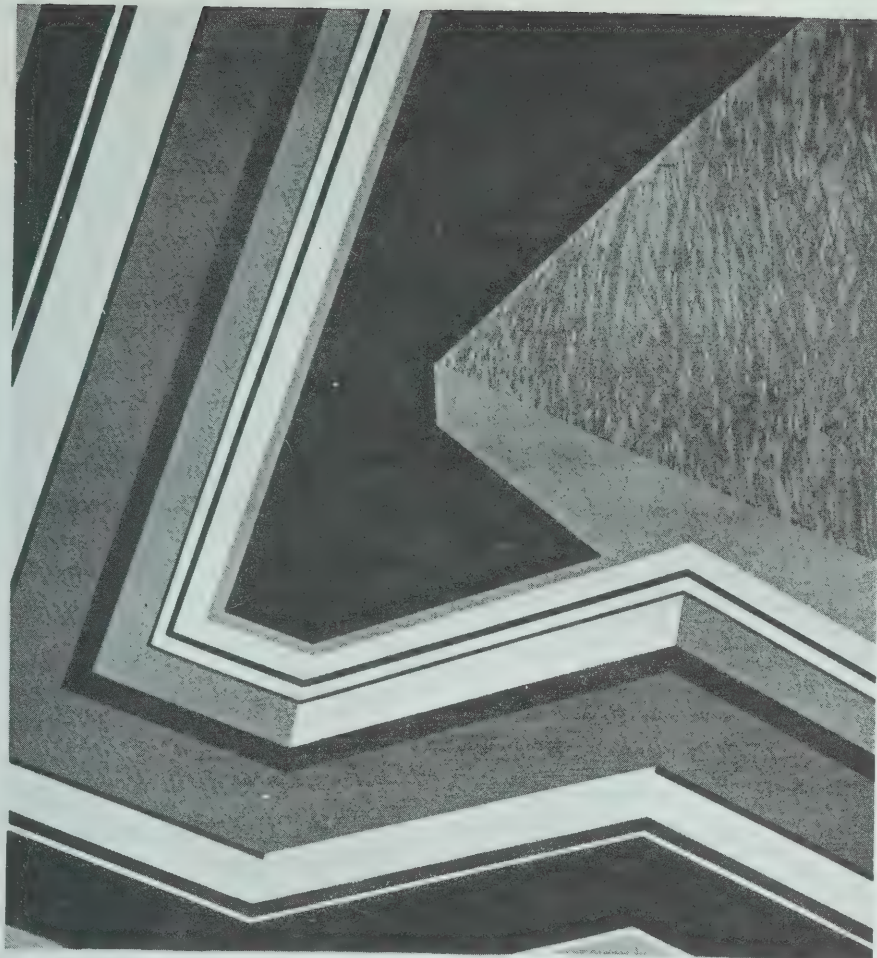


Barbara van Houten's
"Mr. S. van Houten Reading." 23

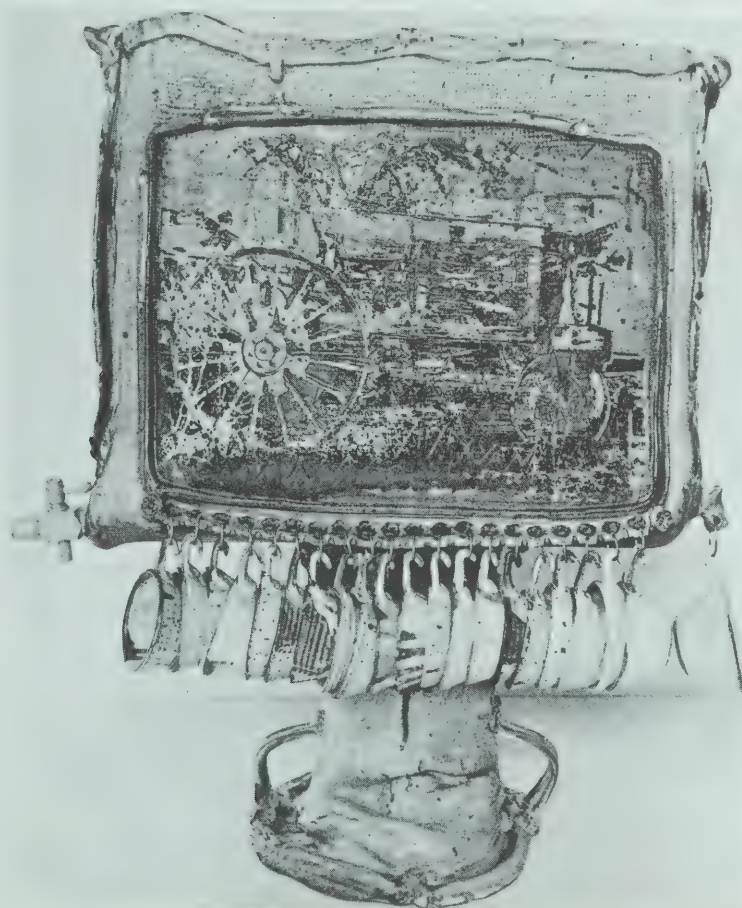
**A Gallery
of
Contemporary
Mennonite
Art**

"Marsh Grass," Erma Martin Yost





"Stratum Red," Abner Hershberger

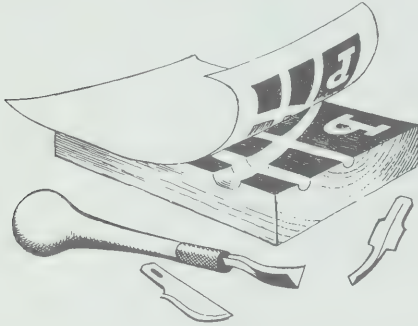


**"Stoneware Server
with 21 cups and
a Photo Image of
an Old Tractor, 1975,"
Marvin Bartel**

A Glossary of Graphic Arts Techniques

by Jan Gleysteen

When studying the lives of artists, when visiting museums and galleries, or when browsing through your latest issue of *Festival Quarterly* you will run across terms like: *woodcut*, *wood engraving*, *etching*, *lithograph*, *silk-screen print*, and the like. While volumes have been written on each of these techniques we will attempt to summarize all these printmaking processes.



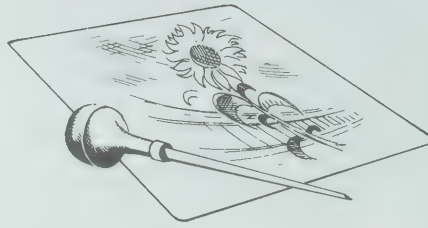
Woodcut—the oldest of the graphic arts, used by the Chinese as early as the eighth century. During the Middle Ages the Europeans used woodcuts extensively to produce visual aids for the church. To make a woodcut the artist draws on a softwood board, cut with the grain. Using knives and gouges he then cuts away those parts which are to remain white in the finished print. Soon the drawing stands out in relief, much like a rubber stamp. It is inked, a sheet of rice paper or silk paper is placed on it, and the woodcut is printed. The print itself is also called woodcut. Because of the difficulty in cutting across the grain a woodcut is usually both bold and simple in effect. Albrecht Dürer and Hokusai are among the great masters of woodcut.

Linoleum Cut—a recent variation of the woodcut. Linoleum is a homogenized material without grain, so more detail is possible. The Russians are the undisputed masters of linoleum cut illustration.

Wood engraving—is a variation of the woodcut. Instead of on softwood cut lengthwise with the grain, wood engraving is done on hardwood (usually boxwood) cut crosswise from the tree. Instead of gouges the artist uses a tool called a burin or graver. This combination of material and technique results in a very delicate and precise line print, with shadings that are impossible to achieve in woodcut. Winslow Homer was perhaps the greatest wood engraver of all times.

Woodcuts and wood engravings are known as *relief prints*, in which the image is produced from a *raised surface*. The next two techniques are known as *intaglio prints*, in which the ink is pulled out of a *recessed surface*.

The *engraving* (and its variations: *gravure* and *drypoint*) is a process in which a steel or diamond tool is pushed through or drawn across a highly polished copper plate, leaving recessed lines. When the design is complete the entire plate is inked. It is immediately wiped off again with a soft clean cloth till the surface of the plate is clear, ink remaining in the grooves only. A dampened sheet of heavy paper is placed onto



this plate and both are run through an etching press under tremendous pressure, forcing the ink out of the lines onto the paper. The resulting print is also called an *engraving*.

Etching—said to have originated with the blacksmiths who constructed knights' armor, and who liked to embellish their customers' iron suits with fine line decorations. Etching became a printing technique during the 1500s. In etching the lines are not cut with a burin, but etched into the plate with acid. First the plate is covered with a protective coating called an etching ground. Next it is smoked black to help the artist better see the lines he makes through it to the bare metal. When the drawing is finished the plate is submersed in a bath of acid. The darkness or strength of a line is determined by the length of time the plate is bitten. Once the lines are deep enough to suit the artist's taste the ground is removed and the etching is printed in the same manner as an engraving. When one thinks of etchings the name Rembrandt immediately comes to mind.

Aquatint—a variation of the engraving and etching techniques. A tonal value is added to the line art by mixing porous materials with the ground enabling the acid to find its way into the background, creating a random grain effect.

Mezzotint—a variation of engraving and etching to add tonal value to line art. It is done with a "rocker," a tool with sharp teeth which is rocked over the areas to be shaded to create abrasions which will hold the ink.

Lithography—printing from stone and discovered by accident by Aloys Senefelder in 1798. The principle behind lithography is that grease and water don't mix. To make a lithograph the artist draws with a grease pencil on a thick slab of porous Solenhofer limestone. This drawing is then moistened with a dampening roller. The *design* repels the water. Next the ink,

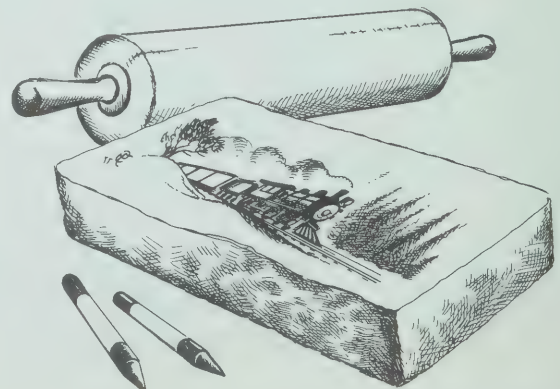
an oily substance, is applied, but now the moisture keeps it from sticking to the unused parts of the stone. Paper is put on the inked stone and both are drawn slowly through the press. The result is called a *lithograph*. Famous artists in this medium were Henri Toulouse-Lautrec and Käthe Kollwitz.

Silk-screen print or *serigraph*—to produce a serigraph a fine piece of silk or organdy is stretched taut on a wooden frame. Parts of the silk area are then blocked off by painting it with laquer, covering it with a stencil, or other means. When that is finished a rubber squeegee is used to force paint through the open areas onto the paper placed under the frame. *Serigraphy* is done more in America than in other parts of the world, and is a relatively recent process.

Relief printing techniques—almost unlimited amounts of prints can be made from one block, though artists usually like to limit their editions. The first satisfactory proof is called *Artists' Proof* (Epreuve d'Artiste) and is usually not for sale. The actual edition is signed and numbered, ie., 14/50, which means that this is the fourteenth proof out of a total edition of fifty. There is probably no noticeable difference in quality between any of the prints.

Intaglio process—due to the high pressures required and the softness of the metal there may be a slight loss of quality from print to print, and a low edition number (2/50) is more desirable and valuable than the end of the run (like 47/50). However artists often re-etch or recut the plate, adding more people, trees, or houses and allowing previously prominent details to wear out or disappear completely. This is called second stage and again numbered 1/25 or however high the edition may be. In this respect Rembrandt's works are especially fascinating. In the second stage he may have a stormy sky, which calms down in the third stage, but lo and behold; there is now a boy and his dog among the spectators! And that is what makes prints, even though there may be many, *original* and sets them apart from *reproductions*.

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Your local theater group
Your car pool
Your feed man
Your nearest neighbor
Your mother and father

Someone in your youth group
Your plumber
Your school's librarian
Your song leaders
Your landlord
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Your grandparents who love quilts
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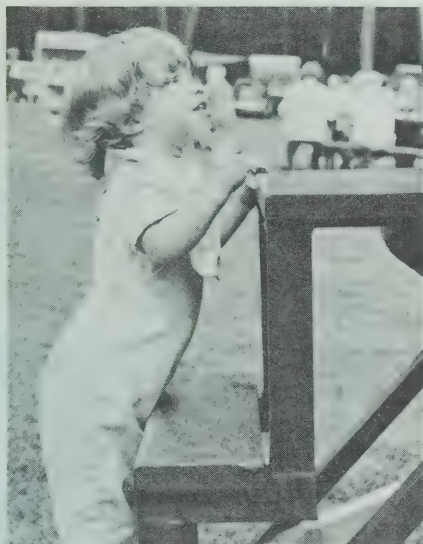
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Museum hours are Tuesday through Saturday from 10:30 a.m. to 5:00 p.m., except Saturday until 8:30 p.m. and Sunday 1:30 to 5:30 p.m. A restaurant, also located on the grounds with free parking, is open from 11:00 a.m. to 9:00 p.m. The restaurant, which seats 300, features home cooking and has its own bakery and banquet room.

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The Great Brown Desk

There we sat. In silence. Eighteen petrified faces forming three rows of six. Eyeing with quiet anticipation the great brown desk before us. We were all in the same predicament, but participating by choice. No one to blame but ourselves. Only one week before in the registration line we had each signed up for a "transformation in personal identity." And now we were about to begin the process of exchanging our self-pride for a pot of humiliation.

So there we sat. Representing all together 426 years of experience and nine nations from around the globe. To cite an example—Muhammed Hassan. A well-respected Egyptian banker from Cairo, hoping to someday establish his own branch bank in the heart of the Parisian commercial community. Ordinarily self-confident. A forceful personality. Accustomed to giving counsel and giving orders—but not to giving in. A man of many words, suddenly rendered speechless before the great brown desk.

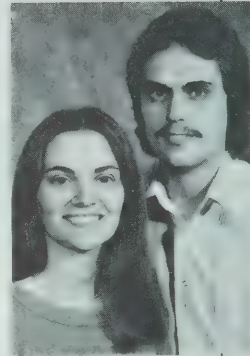
Or, again, Dr. Ensley Humphrey. A neurologist from New York City. Years of schooling, years of pride in the profession, years of building a solid personal reputation. Independent. Slightly arrogant. But clearly competent. In the habit of receiving *patients*, now in need of receiving *patience*. Ordinarily a woman of comforting, smooth-flowing advice, suddenly before the great brown desk—incapable of uttering a single grunt which sounded intelligible, much less convincing.

And there was Ky Tzefat. Born in Vietnam. Worked in Japan. Studied in Hong Kong. Noted particularly for his world travels, expertise as a chef and, above all, tall tales. Under normal conditions, burning to pass on the latest episode in his life's unfolding drama, now suddenly frozen by the realization that his tongue had ceased its usual flapping.

Chang Younghae, an eighteen-year-old Korean artist, was perhaps the most fortunate of all—her impressive paintings were worth at least 1000 words (which is, of course, already a sizable vocabulary).

But for the rest of us, it was a sad scene ... a major catastrophe, to be more precise. In Cairo, in Tokyo, in Mexico City

*James and Jeanette
Krabill of Elkhart,
Indiana, began a year
of French language
study in Paris, fall,
1976. They plan to go
on to Africa as
teachers under the
Mission Board,
Elkhart, Indiana.*



... in Elkhart, Indiana ... we each had worked hard, carving out a self-image. We had been "economists." Or "architects." "Free-lance journalists." "Students of theology." Capable of debating persuasively the weighty matters of life. ("It doesn't appear to me that Saudi Arabia's recent belligerent attitudes on oil prices will have any long-range effects on her relations with other oil-exporting countries." "So you would say that 95 percent of all physical disorders can be explained psychologically?" "Have you had a chance to glance through this volume illustrating Chinese prehistoric artifacts? Extraordinary! Very impressive!")

Simply changing our address to "Paris" and being without the usual skills of communication didn't mean that we were stupid, you understand. No, indeed! Although ... it was true ... we couldn't *prove* we weren't. On the other hand, we couldn't prove we *were*. We couldn't prove ... anything.

So there we sat. Not proving anything. Before the great brown desk. And then, suddenly ... the dreaded moment. The door opened. The professor entered. Thus ushering in France's second "reign of terror." This time, *we* were the victims. We were trapped. In a corner. Helpless.

"Bonjour!" she said cheerfully.

"Bonegure," we replied ... secretly promising ourselves never to open our mouths again.

But it was too late. We had signed our Declaration of Absolute Dependence. And paid good money to do so. There was no turning back. Language study had begun.

Doris Longacre and her family live in Kansas, where she is again a student. Doris is author of the More-with-Less Cookbook and has served in MCC's Food Production and Rural Development Department.



Not Needing Hamburger Helper

"But that's what the consumer wants!"

How often have you heard this line used to justify the overpackaged, overpriced convenience foods fighting for shelf space in the supermarket?

When someone justifies the development of myriad new food products by this reasoning—that the consumer wants them—the following images come to my mind:

Somewhere on the seventh floor of Corporation X's central office is a large room with Consumer Wants Department spelled out above the door. Secretaries in this office spend their time opening mail, sorting it into folders identified by types of wants, and forwarding summaries on to Product Development.

Take a look into those folders. Here is a letter reading, "When my children come home from school and put jelly on toast, they leave that sticky knife on the counter and jelly drips down their wrists. Why don't you invent a toaster pastry that will have jelly in the middle between layers of dough? You'll have to make the dough pretty tough so the jelly doesn't soak through, but probably kids won't eat it anyway if it's real sweet. Another thing they have trouble with is getting the right proportion of jelly to peanut butter on sandwiches. About half and half is just right. Could you put it together in one jar for us?"

And another: "I am a busy housewife who can keep most things straight, but when I look into my spice cupboard and see all those little boxes, I can't remember if it's oregano I put in pumpkin pie and cinnamon in spaghetti sauce, or the other way around. If you would put the right spices for each recipe into a little package, it would be a big help to me!"

No, it doesn't work that way. New products are developed because, given a heavy advertising blitz, a free coupon in the mail for every cook, and a large display at the end of the supermarket aisle, a

certain percentage of shoppers will try the item, whether they ever needed it or not.

I for one am tired of seeing new flavors of imitation everything. But there is work ahead for those people who invent. The real challenge for food processors in the next decade is to conserve energy and packaging.

We need standard-sized, reusable metal or glass containers which any company can refill for all canned foods. We need smaller bakeries, dairies, and food-processing plants. We need more dependence on regional food supplies instead of trucking things from East to West and West to East. We may get higher food prices, but compared to the rest of the world, we can pay.

Meanwhile, if you don't buy convenience foods but you do come home at 5:30 p.m. and meet a hungry family on the way in, try this strategy:

Working Cook's Stew for Four

1. Wash hands and start a pot of rice cooking.
2. In a firm but cheerful voice, invite anyone standing around to set the table and help make salad.
3. Crumble about 3/4 lb. ground beef into a hot skillet. Dice an onion and a little garlic and add to the beef.
4. Stir into the beef one of these flavor options: 1/2 t. oregano, pinch each of basil and rosemary, OR 2 t. curry powder. Add 2 c. tomato sauce.
5. Scrub and dice (3/4 inch cubes) 3 potatoes—don't bother peeling. Add to skillet, cover and cook over low heat 10 minutes.
6. Add to skillet 2 c. fresh, frozen, or canned vegetables—green beans, peas, corn, chopped cabbage, or whatever sounds good. Simmer 10 more minutes or until vegetables are done to taste.
7. 6:00 p.m.: Rice, stew, and salad are ready to eat. Serve fruit or ice cream if you need dessert. Now who said you wanted hamburger helper?

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Memory Museum



David Augsburg is an author and Associate Professor of Pastoral Psychology at Northern Baptist Seminary, Oakbrook, Illinois. In June, 1978, he will join the faculty of the Associated Mennonite Biblical Seminaries.

Memory is museum.

Room on room of memories are instantly available to me. I can flash through my collections of choice recollections at will. Selected events from thirty-seven of my years—the first is indistinct—are on call. And on occasion, on display. Musing through my museum, I note how selective the artifacts are. Are they art or fact? Did I create them to meet my needs, or capture them to record reality?

Memory is mystery.

"I can see it now, exactly as it happened," I may insist. But it isn't true. The best I can do is produce a biased series of fragments which serve to reassure me that things were as I wish they were. Or they may warn me to be sure they do not recur. The truth of my past is known only in part. Even to me. Especially to me.

Memory is myth.

Once I believed memory was a camera. I assumed past events were accurately recorded through an objective lens and preserved unretouched. But I have no objective past. My reflections are just that. They mirror me. And my needs, my values, my dreams, my interpretation of my serial life experiences.

Memory is not a telescope for looking at a sharply etched and permanent image. Memory is a kaleidoscope that re-views the past, rearranges its detail, reinterprets its meanings for the challenges of the moment. My story is my mythology of my life which guides the organization of my life. Memory is a compass that may repaint the scenes recalled, but still points toward integrity. Memory is a gyroscope that balances the self and maintains harmony and unity within.

Memory is my story.

Myth or mystery, it's still my story, and

a story worth telling. Yes, it has been thoroughly edited by my pride. Memory reports what took place, and pride rewrites the data before the conscience—the perfect scribe—can get at it. Yes, it has been recycled and the most recent forms may be made up of the original atoms but the anatomy has matured. Still, it's my story of who I am today, what I am becoming now, where I stand in this moment.

"Museum tours daily, nine to five."

Venture into your museum. Claim the rooms. The treasury is yours. Explore. The valuables are precious property. They are evidence that you have lived, risked, failed, learned from the pain, grown, celebrated, broken free.

There are a few rules in the museum.

One: Appreciate the collected objects of art. Don't abuse the privilege of visiting your past. Do not vandalize your valuables. Look at them in appropriate awe. Do not criticize them. Prize them.

Two: Respect the recollected experiences. Use them for you, not against you. Learn from them how to choose more freely, how to live more fully, how to act more faithfully in the future.

Three: Acquit the memories from any and all charges. To attempt to change the unchangeable (what is done is done) is useless. To try to reform what is formed (what was, is) is pointless.

Four: Be humble enough to take pride in your past. Great or small, it's yours. Have the grace to be grateful for having lived. Accept the grace to own how you have lived. Absorb the grace that frees you to delight in what you have lived.

My museum is open. Care to visit?

As a rule, I keep the rules, when in yours as well as in mine.

If we meet, and I honor your museum as my own, then. . .

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6. Invitations to special events for Associates only; and—



B. At The Dutch Family Festival (summers only), 2497 Lincoln Highway East, Lancaster, Pa. (along Route 30):

1. Free admission to all regular daytime events (as often as you wish);
2. Season-long privilege of bringing any number of guests (only one at a time) to the regular daytime events at half price;
3. 10% discount on all evening theater tickets at Dutch Family Festival;
4. 10% discount on all Cultural Series tickets (as long as they last);



5. 10% discount on all items in the Festival Gift and Craft Shoppe;
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Dues

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rates and discounts available to you, the savings to you could easily be more than \$20 per year.

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Procedure? Very simple. You fill out the coupon below and mail it to us with the correct amount and we'll send you the appropriate number of membership cards. Join us!

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☐ Family membership—\$12 plus \$2 per child (18 and under) per year

Name: _____

Address: (street) _____ (city) _____

(state/province) _____ (postal code) _____

(For Couple and Family) Spouse's name: _____

Children's names. _____

Membership begins the day we receive your application and continues for 365 days thereafter. Mail this application with a check for the correct amount to Associates Program Director, The People's Place, Main Street, Intercourse, PA 17534.

EXPERIENCES

Since my first experience with Mennonite-Your-Way was such a meaningful part of my vacation, I felt I ought to share this experience with you. I must admit that my initial reaction to the Mennonite-Your-Way concept was that it was an old-fashioned means of getting cheap lodging by "sponging off strangers."

However, as a friend and I set out on a trip to Williamsburg, Virginia, and Lancaster, Pennsylvania, I tossed my copy of the *Directory* in the car as sort of an insurance policy in case we were really desperate. In Williamsburg we had a great deal of difficulty finding any lodging. We heard that lodging in the Lancaster area was even more scarce and we were headed there for the weekend. My friend and I decided that the time had come to try the *Directory*.

With a great deal of fear and trembling we started calling—realizing that we were breaking one of the rules—that of giving one week notice. We started out by explaining that since we were giving no notice, if our coming would be the least bit inconvenient, we would understand. The first person who answered our call assured us that she would be delighted to serve as our hostess.

We arrived in Lancaster early in the afternoon. Being in the Lancaster community, we could now look for lodging for the following two nights. Luckily we found a tourist home run by a Mennonite family which still had one room available.

Then we were off to meet our hostess who is a principal—teacher at one of the Mennonite elementary schools. As might be expected when two teachers got together they began to talk "shop." However, more importantly, when three Mennonites get together, they immediately feel a oneness, a sense of brotherhood (sisterhood?), and a background of common experience. Over coffee and shoofly pie we discovered the commonalities of our communities, churches, families, and personal experiences.

Breakfast was a sharing experience as our hostess served toast and coffee and we emptied our picnic basket of tang, fruit, and homemade bran muffins.

Meeting our hostess was one of the highlights of the trip. We discovered that the sights are interesting but contacts with new brothers and sisters touches us in such a way that we gain a better insight into who we are.

*Carolyn Short
Wauseon, Ohio*

We are firm believers in Mennonite-Your-Way, both giving and receiving. The highlights of our year are to have guests and we look forward to meeting new friends in Christ through MYW.

I have one complaint though—business has been poor and I wonder why. Are we afraid to ask each other for help? Are we more comfortable if we buy "hospitality" at Travelodge than finding it at the home of another Mennonite? If this is the case we should be ashamed. Mennonites who stay at motels rather than "bother" another Mennonite family are making a mockery of brotherhood.

When we have guests in our home both of us benefit. They get free accommodations and we both get fellowship; something we all need a lot more of. I have heard Colorado families complain about too much company and maybe some of them have reason. After all, all roads lead to Colorado, and why not? This is where God finished His creation and He saved the best for last! Mennonites travel to Colorado because when we are out and about people say, "Oh yes we've been out there, it's just beautiful." I would like to extend a special invitation to anyone traveling through our area. We are only ½ mile off I-70 about 200 miles west of Denver.

One of the complications of MYW has been the two weeks advance notice regulation. It is hard for people to know where they will be in two weeks. When we travel we just live hour by hour. It is not necessary to give us two weeks notice. A phone call a couple hours ahead would be nice but even that isn't necessary.

This past summer a family stopped by to see us, not planning to stay. We prevailed on them and they did. They helped us finish picking the beans then we went on a picnic and had a wonderful time together.

One final suggestion. I think all church employees, ministers, board members, etc. should be provided with a *MYW Directory*. Can you imagine how much travel budgets could be reduced if the church bureaucracy (cough) stayed in homes rather than motels?

*Beryl & Marilyn Forrester
Silt, Colorado*

We were very interested in the responses from the travelers in the last issue of the *Festival Quarterly*, but saw none from the hosts.

"It is more blessed to give than receive," to quote the Good Book, and that has been our experience here at 514. To say how many have been through would seem like affectation (10 states—2 provinces), but we have enjoyed them immensely.

We also have a "park and fly" service so people can park their cars—have had a camper, a motor home, plus cars (some for six weeks)—in our yard. We take them to the airport and pick them up when they return, at no charge of course.

If we could offer one suggestion it would be: after arrangements are made, and the traveler has a change in plans, the host should be notified. We had one that had set up arrival on a Monday or Tuesday and they finally got here Friday night after dark. This can be disconcerting. They were immediately forgiven, however, as they were such great people. We had oyster soup, then took them to Des Allemands where the Mennonite church nearest us is. The evening's fellowship was beautiful.

It is a tremendous joy to have people coming who are total strangers, then from a few hours to 36 or such later, have them leave—with the feeling that you have known them all your life. One little 2-year-old girl didn't want to leave at all. Her mother had to come, pick her up, and carry her to the car.

Y'all come; there's always room for more.

*Jerryco and Austa Coalwell
Metairie, Louisiana*

A Note...

The Mennonite-Your-Way Travel Directory is now one year old. From stories we hear it is still very much in use. We at Festival Quarterly urge you to put it with the maps as you plan your family vacation. Hosts listed in the Directory are looking for guests this summer again (in fact they've committed themselves to hosting through 1978).

Leon and Nancy Stauffer, organizers of Mennonite-Your-Way, report that there are still Directories available. Send \$2.00 (Pa. residents add 12¢ tax) per copy to Mennonite-Your-Way, Box 1525, Salunga, PA 17538 (price includes postage and handling). Bulk rates on request. Be sure to include your complete address.

Keep us informed of your experiences and suggestions. Happy traveling and hosting!

—The Editors

CORRECTIONS

ALBERTA, Crossfield (SW)

GOERZEN, Mr. & Mrs. David TOM OSO
403/946-5475...

COLORADO, Colorado Springs (SE)

SCHARPING, Kay Frances
c/o Paul Weaver, 2127 N. Kiowa St. 80904

NEW YORK, Bath (SW)

ZEHR, Kenneth & Audrey
33 Rumsey Street 14810

PENNSYLVANIA, Lancaster (SE)

SHENK, Mr. and Mrs. Mahlon
570 Willow Rd 17601

717/397-3591 MC; Hwf 4/12-19

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PENNSYLVANIA, Liverpool (EC)

BEERS, Richard & Patricia, R.D. 1 17045
717/444-7263.

WYOMING, Gillette

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Edgar Stoesz, "Thoughts on Development"

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Choosing Church Music

I am tempted to use this space to give contexts for the embarrassing quotes I found, disembodied, in my portrait in the November to January *Festival Quarterly*. Would that I had had the wisdom to resist an interview!

Instead, I will try to deal with one difficult question: What is good church music? When I am teaching music to college students I find the answer simple. From the thousands of works which I value, I choose one which I think the majority could learn to appreciate with reasonable openness and brief but intense exposure. I cannot give a clear list of standards for judging what makes the music good, but I look for pieces that "wear well," that continually reveal deeper levels of meaning, that grow richer with repeated hearings.

Personally, I look for the same qualities in church music. However, I must assume that people gather in church for reasons different from those in a classroom gathering. Their unifying goal is worship—some kind of insight into their spiritual situation and God's acts among them. Music often contributes deeply to this end, and some members may come to a service primarily for its music. But usually music's role is supportive rather than central.

Such a position may be difficult for a professional musician. Many of the favorites of a congregation may seem musically sentimental and flimsy compared with that musician's experiences outside of church. He could be tempted to try to convince others of his own values and to lament the superficialities of "bad taste."

The question becomes more complicated because the Mennonite Church is rapidly expanding the types of music acceptable in worship. Twenty-five years ago one could assume a rather homogeneous congregation, whose roots were Germanic-American and experience, rural. Such a congregation might even have agreed on elements of a music education program for itself. Now we are far more diverse (fortunately, in many ways) and must find new bases for choices of music for worship and plans for music education.

Mary Oyer is a musician, professor of music at Goshen College, and served on the Joint Hymnal Committee that produced The Mennonite Hymnal.



Recently I visited a Mennonite congregation whose diversity of tastes extended from Scripture songs and singing in the Spirit to traditional four-part hymns. My first impression was that the situation called for two congregations. But I soon understood that they cared about each other in many areas of church life and wanted to worship together. Thus both extremes of taste needed to learn how to participate in the opposite mode. Scripture-song singers had to accept Scriptures set to poetry and music from the long stream of Christians of the past. It was necessary that they acknowledge the value of hymnbooks to convey the variety of texts and tunes. Traditionalists, on the other hand, had to sacrifice the richness of the hymnal for the advantages of spontaneous expression and freedom of movement. They needed to adjust to a continuous repetition of a few words, lined out by the leader, as a vehicle for opening to the Spirit.

This may be the direction we will need to explore—the joining of diverse elements in one service. For some musicians, such a combination would represent a compromise of principles. I, however, have lost my absolute answers to questions of judging church music. Although I believe there are good and poor works, strong and weak, I am convinced that each congregation must find what is good for itself under its unique circumstances—of time, place, background, and leadership—and its vision of what worship can be.

Join our tenth anniversary!

June 22

September 3

Dutch family festival ... in full swing 9:45 a.m.-6:00 p.m. daily except Sundays

Several features to choose from continually: a short pageant of the Amish and Mennonite way of life; demonstrations and illustrations of farm life, crops, animals, Dutch foods, the Festival Farmers Market, the kitchen and domestic arts, and the cycle of the seasons; craftsmen at work; exciting live music with seven screens of fascinating scenes from Lancaster; a survey of local history; an introduction to the story of the Mennonites and Amish with

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July 23

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September 3

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A new play by Merle Good about a Mennonite family through three decades—1957, 1967, 1977. Change, joy, and trouble come to the Newcomers.

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—Ruth and Blair
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"On Being a Metis,
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Writer"
—Emma LaRoque

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Dutch family festival '77

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Activities begin before dawn, rain or shine, on bologna-making day at the Aaron Martins of Upland, California.

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Last year they invited friends to bring their own hamburger, brown sugar, salt, and spices to be mixed with their homemade molasses and stuffed into cloth bags.

After a simple dinner of chili soup, tossed salad, homemade bread, and ice-cream, people headed for home leaving their bolognas hanging from the rafters of Martins' garage. One week later the Martin family took care of smoking the 20 or so bolognas for the required eight hours. Then during the next four weeks while the bologna finished curing, people stopped in to claim their fragrant, shriveled sacks.

"Aaron loves Lebanon bologna," explained wife, Ruth, "but since it's expensive we figured out how to make our own and have a good time in the bargain. When other families were still sleeping in, our crazy bunch was out in the rain squeezing sugarcane."

Another family, the descendants of Irvin and Sally Shenk Showalter, now scattered into four directions and generations, returns to the Shenandoah Valley every two years to boil some of "Grandfather Showalter's apple butter." We meet one evening to pare and core apples. (Staymen

Vernard Eller

Of the ten books Vernard Eller has written, *Cleaning Up the Christian Vocabulary* may prove to be his most popular and certainly the most useful.

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winesap are the best!) Then we begin cooking the apples in three large copper kettles over outside fires at dawn the following day.

As the butter boils, the cousins, aunts, and uncles take turns stirring with the long wooden paddles, tending the fires or roasting hot dogs and marshmallows over the coals.

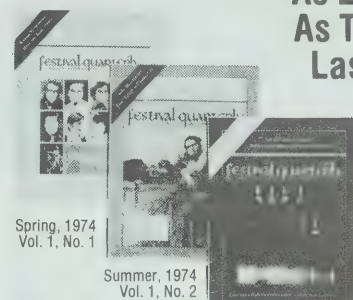
"You can make apple butter in the oven," said one, "but it tastes better this way."

By midafternoon the kettles are ready to come off and after filling our canning and freezing containers we conclude the day with homemade apple butter on homemade bread all nice and soggy in fresh cold milk.

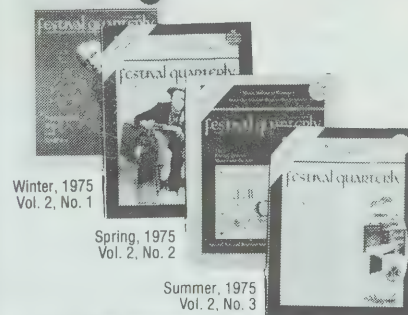


*Jewel
Showalter
spends her time
mothering her
three chil-
dren—Chad,
Rhoda, and
Matthew—and
writing an
occasional
article. She and
her husband,
Richard,
recently settled
in Irwin, Ohio.*

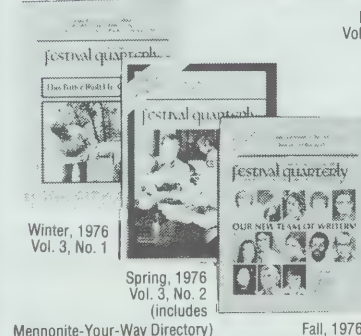
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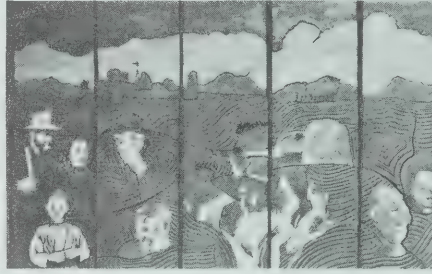
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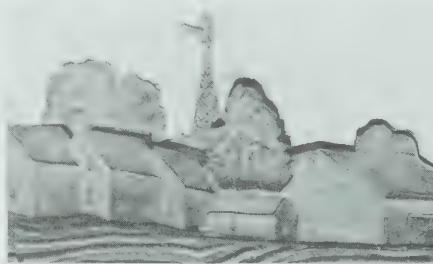
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Mail with check to Festival Quarterly, 2497 Lincoln Highway East, Lancaster, PA 17602.

Clay Mural Created



Dennis Maust, potter from Harrisonburg, Virginia, has created a clay mural, titled "Seeds," to be hung in the Screening Room at The People's Place. Pictured in earth-tone glazes are faces of Anabaptist peoples—Hutterites, Old Order Amish, and Mennonites of the third world. The piece measures 5½ feet by 3½ feet.



Associates Memberships Available

"Because there are so many people who return again and again to events at The People's Place, we wanted to offer Associates Memberships," explained People's Place Manager, Joanne Ranck.

"We want to give special benefits to anyone who really cares about our arts and crafts and how they relate to our faith and living," commented Ranck.

Persons who become members get free admissions for one year to regular daytime events at The People's Place and Dutch Family Festival, reduced or free admissions to special events at both The People's Place and Dutch Family Festival, and can purchase gifts in both book and craft shops at a 10 percent discount.

"A membership is a bargain, but more than that it is support and contact with arts and crafts among our people," said Ranck.

Hazel's People Opens

After playing to many thousands of people across North America, *Hazel's People* is scheduled to open in home territory in The Screening Room at The People's Place on May 27 at 8:00 p.m. Formerly titled *Happy as the Grass Was Green*, the motion picture is based on Merle Good's novel of the same title, and stars Geraldine Page, Pat Hingle, and Graham Beckel.

The film was shot on location in Lancaster County and deals with a visitor coming to live in a close Mennonite community.

Hazel's People will be shown nightly except Sundays at 8:00 p.m. at The People's Place. Tickets are available at the door or by reservation at 717/768-7171.

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Plan for Summer

June 25-July 2	Junior Camp (9-11)
July 2-9	Junior Hi Camp (12-14)
3-6	Adult Event
10-15	Retarded Persons and Their Families
16-20	Adoptive and Foster Parents' Week
17-23	Westmoreland Retardation Program
20-22	Mennonite-Your-Way Weekend
23-29	Business and Professional Families
29-31	Open for Family Reunions
July 29-Aug. 1	Senior Hi Retreat
August 6-13	Jr. Hi Primitive
7-14	Music Week
13-16	Father-Son Primitive
14-20	Simple Family Living
21-26	Guesthouse Open for Reunions
September 5-9	Senior Citizens Week

Write for full program:

Laurelville Mennonite Church Center, Route 5, Box 145, Mount Pleasant, PA 15666. Phone 412-423-2056.

1977 Festival Cultural Series Announced

Six unusually creative Mennonites will appear this summer at Dutch Family Festival as part of the Festival Cultural Series. The Series is held on four Monday evenings throughout the summer at 8:00 p.m.

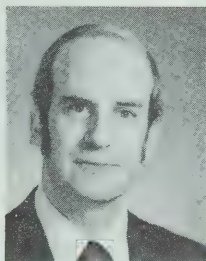
July 11—"Sculpturing and Woodturning" with Dr. Milton Good and Pennsylvania Guild Craftsman Jake Brubaker.

July 25—"Music in the Brethren in Christ Tradition" with professor Earl Miller.

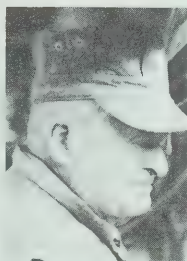
August 8—"Traveling Africa with a Camera and a Pen" with Ruth and Blair Seitz, writer-photographer team.

August 29—"On Being a Métis, Mennonite Writer" with Emma La Roque, a native Albertan.

Admission to the four events is by subscription ticket. More information is available by calling 717/768-7171.



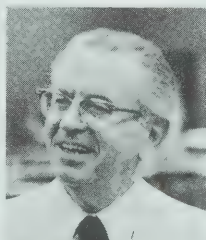
Milton Good



Jake Brubaker



Blair and Ruth Seitz

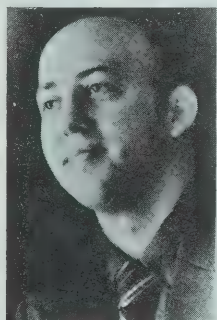


Earl Miller



Emma La Roque

Charlie Brown Cast



John Miller



Erma Stauffer



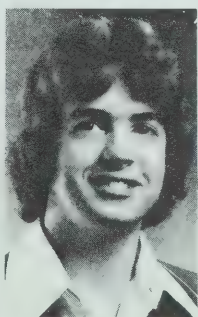
Titus Peachey



Veryl Witmer



Beth Ranck



Marlin King

Pictured here are the cast members who will perform in *You're a Good Man, Charlie Brown* at Dutch Family Festival. This delightful Off-Broadway musical, which has won the affection of both children and adults, will play Tuesdays through Saturdays at 8:00 p.m. from June 24 through July 23.

In the role of Charlie Brown will be John Miller; Erma Stauffer will play Lucy; Snoopy is Titus Peachey; Linus, Veryl Witmer; Patti, Beth Ranck; and Schroeder, Marlin King.

Dutch Family Festival's 1977 Drama Season

"You're a Good Man, Charlie Brown"

June 24-July 23

8:00 p.m. Tuesdays through Saturdays

"The Newcomers"

August 2—September 3

8:00 p.m. Tuesdays through Saturdays

NOTE: There are three sections of seats in the Festival Auditorium: \$5.00, \$4.00, and \$3.00. Children 12 and under are \$1.00 less. (Groups of 12 or more adults are 50¢ less if the transaction is handled by one individual.) People's Place Associates receive a 10 percent discount.

In addition all tickets bear a 10 percent Amusement Tax levied by the local township. We are required to collect this from everyone.

Please send me the following:

A. You're a Good Man, Charlie Brown

A total of _____ tickets (a \$5.00, \$4.00, or \$3.00 (circle one) for _____ (date) at a total cost of: _____

Children (12 and under) deduct

\$1.00 each: _____

Subtotal #1: _____

People's Place Associates—deduct

10%: _____

Subtotal #2: _____

Add 10% Amusement Tax: _____

TOTAL: _____

B. "The Newcomers"

A total of _____ tickets (a \$5.00, \$4.00, or \$3.00 (circle one) for _____ (date) at a total cost of: _____

Children (12 and under) deduct

\$1.00 each: _____

Subtotal #1: _____

People's Place Associates—deduct

10%: _____

Subtotal #2: _____

Add 10% Amusement Tax: _____

TOTAL: _____

TERMS: CASH ONLY

I enclose a grand total of \$_____.

Name: _____

Address: _____

Phone: _____

Mail to Dutch Family Festival, 2497 Lincoln Highway East, Lancaster, PA 17602

Bubbles, by Beverly Sills. The Bobbs-Merrill Co. 1976. 231 pp. \$12.50.

Beverly Sills is a star and she knows it. Despite that she's written a personable book. It's a reflection of that joviality that talk show watchers have witnessed whenever she appears on Johnny, Merv, or Mike.

But in case we may have thought she was just a big bundle of red curls with the heartiest laugh you've heard, here is an account of her many accomplishments.

Her world is opera. And Sills did not luck into it. Her musical career began at the age of three. By age seven she had memorized, in phonetic Italian, twenty-two arias from her mother's record collection. So the gift of singing was there, but it was not without grit and guts that she made her way to the top.

Along the way Sills became Baby Doe, Cleopatra, Manon, Queen Elizabeth, Mary

Stuart, Anne Boleyn, and nearly a hundred other characters. She sang in New York, London, Paris, Berlin, Rome, Manila. And the press in all those cities praised her abilities consistently.

Bubbles is full of Sill's indomitable spirit. She is brassy, good-humored, fighty, and insistent when she wants something. She seems to hide little of it in this self-portrait. The host of hilarious stories is almost as long as her list of performances.

Tragedy invaded Sill's life and with it came deep tenderness. Her daughter Muffy is deaf; her son Bucky is mentally retarded. Sills remains a conqueror, although tempered. In fact, her work has become her refuge.

Bubbles is not great literature. It is not unusually artful writing. But Beverly Sills tells a good story. It will especially capture anyone who has seen her appear—either live or on television.

Sills as Elvira in Bellini's *Puritani* at the New York City Opera, February 1974.



The People's Place presents



HAZEL'S PEOPLE
HAZEL'S PEOPLE



HAZEL'S PEOPLE
HAZEL'S PEOPLE
HAZEL'S PEOPLE
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HAZEL'S PEOPLE
HAZEL'S PEOPLE
HAZEL'S PEOPLE

Airport '77—As a formula picture, it's above norm. Which isn't saying much. Rather boring yarn about a Boeing 747 converted into a club in the clouds taking a party to a Florida art function. The crash lacks excitement and credibility. The usual parade of movie stars who do it for the money, not the script. (3)

Annie Hall—Woody Allen's latest comedy is full of sadness and wisdom, but remains hilariously funny. Allen plays Alvy Singer, a personality not unlike Allen himself. Diane Keaton performs opposite, her usual far-flung, zany, and delightfully funny naturalness. This film runs deep and leaves one thoughtful. (8)

Black Sunday—If thrills and adventure are your bag, this film is for you. Superb acting, editing, pacing, and camera work highlight this tale of a terrorist Black September group who decide to blow up the Super Bowl game. Bruce Dern, Robert Shaw, and Marthe Keller star. (8)

Brothers—An effective portrayal of the inequity of prison, this film closely parallels the experience of Angela Davis and George Jackson. It tells the story of a man convinced to plead guilty in exchange for a light sentence, but he quickly gets caught up in the brutality of prison. Sensitive. (6)

Demon Seed—A horror science-fiction combination starring Julie Christie as the scientist's wife who is attacked by the scientist's creation. Bizarre. The computer attempts to

create its own perfect offspring. (2)

Domino Principle—Better than expected if you expect nothing. Gene Hackman says he can afford to make pictures for money, not roles. Here's proof. So-so tale of a man sprung from prison by the mob to do their hitmanship. Candice Bergen flops. (3)

The Eagle Has Landed—An absolutely boring waste of time, energy, and talent. Lacks characterization, action, and subtlety. Michael Caine, Robert Duvall, and Donald Sutherland stumble. (1)

Fun with Dick and Jane—A lark. Jane Fonda is fantastic. George Segal's not too bad himself. Story about a couple living beyond their means who wander into the "wonderful world" of upper-class crime. (7)

The Last Tycoon—In spite of a masterful performance by Robert De Niro in the lead role, this movie version of F. Scott Fitzgerald's book is an honest, flawed failure. Many of the elements excel, but the whole lacks unity and life. About a big Hollywood producer of days gone by. (6)

The Late Show—Atmosphere dominates this tongue-in-cheek private eye picture starring artful Art Carney and the wonderful Lily Tomlin. A highly original scenario in which the effect is more important than the plot. (7)

Slapshot—A gutsy small-town picture filmed in Johnstown, Pennsylvania. Paul Newman etches out a top-rate performance as the captain of a dying minor-league ice hockey team,

fighting economic death and coming age. Fast-paced, crude, and violent—but full of pathos. Uses sport as life. (6)

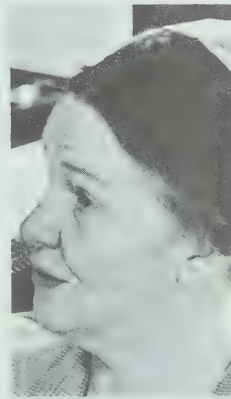
Thieves—Apart from some haunting flute—I mean, piccolo—music, this filmed Broadway yawn about an estranged couple (Marlo Thomas and Charles Grodin) is an insult. Self-conscious and trivial. (3)

3 Women—Master filmmaker Robert Altman's latest creation consists of an intense dreamy impressionistic unpeeling of an odd group of characters. Which is certainly sufficient subject matter for any film, much less someone of Altman's talent. Shelley Duvall and Sissy Spacek hand in marvelously honed performances. (8)

Twilight's Last Gleaming—A tense piece with a harrowing story line about a defrocked General (Burt Lancaster) who takes over strategic weapons to blackmail the President of the United States into a confession about Vietnam. A bit shallow, but sorta sobering. (5)

Voyage of the Damned—Mennonites should especially enjoy this historically true shipload of Jews escaping Germany in the early forties, only to be turned away from their destination. Slow-paced and a bit far flung, the story grips tight the sense of peoplehood. Oskar Werner stands out in an all-star cast. (6)

Films are rated on a scale from 1 through 9, based on their sensitivity, integrity, and technique.



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RECLASSIFIED

Mennonite Mutual Aid in Action: An elderly Mennonite woman attending her first football game watched the scramble of players for the ball with great interest. Finally, surveying the large crowd, she said, "If each one here chipped in 25 cents, there'd be enough money to buy them each a ball. Then they wouldn't have to fight about it."

. . . .

A Mennonite couple had come to a psychiatrist because they were having trouble with their marriage. After some discussion, the psychiatrist gave the wife a big hug, and then turning to the husband, said, "She needs this kind of treatment three times a week. Do you think you can handle it?" The husband replied, "I can get here on Mondays and Wednesdays, but I don't know about Fridays."

. . . .

A Goshen Biblical Seminary student was spying out the land at Chicago Theological Seminary. After the CTS dean had looked at the student's transcript for a few minutes, he said, with a note of vaguely perceptible concern in his voice, "Hmmm. It seems you've taken quite a number of Bible courses. . . ." Upon momentary reflection, he continued: "Perhaps that's why they call it Goshen Biblical Seminary."—*Mennonite Educator*

The late Rev. C. C. Peters of British Columbia was known for his ability to make himself heard in any gathering. His attitude toward microphones was usually, "Take that thing away." One Sunday as he preached, a little girl in the front row turned to her mother to ask, "Why is God talking so loud today?"—Anne Dueck, Hillsboro, Kan.

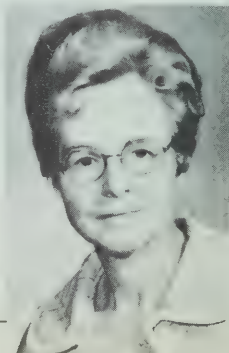
The story is told that one day as Menno Simons was riding on the outside front seat of a coach together with the driver because the seats inside were taken, a group of soldiers stopped the coach. "Is Menno Simons in there?" they asked the men at the driver's seat. Menno climbed down, opened the door of the coach, and called in, "Is Menno Simons in there?" The answer came back, "No." Whereupon he turned to the soldiers and said, "They say he is not in there." The soldiers rode away.—*Twelve Becoming*

Motto found on Menno Simons' desk: "If at first you don't succeed, try moving."—Al Dueck, Hillsboro, Kan.

Overheard between two MDS workers: "What do you think of Red China?" "It looks very good on the table, especially with a white tablecloth."

The editors invite you to submit humorous stories and anecdotes that you've experienced or heard. We are not interested in stock jokes—we want human-interest stories with a humorous "Mennonite" twist. Keep your submissions to no more than 100 words and send them to Katie Funk Wiebe, Tabor College, Hillsboro, KS 67063. She will give credit to anecdotes she selects.

Katie Funk Wiebe is a writer and teaches English at Tabor College. Her most recent book is Alone.



What Is Different?

When I first wandered into Lancaster Mennonite High School as a student in 1974 I had no idea that my coppertoned complexion and my kinky hair would have such a phenomenal effect on my Christian brothers and sisters. I realized that I was infiltrating a predominately white, close-knit community and would probably encounter numerous problems because of this, and yet I found myself unprepared for what actually happened. My blackness, just one of the many facts of my personality, seemed to stand out in the minds of those I related to as if it were the only element of my existence.

In New York, my friends both black and white, had related to me on the basis of who I was as an individual. Now, suddenly people were relating to me totally on the basis of my skin tone. This superficial aspect of my personality had become the predominate factor in relationships with those around me.

I was categorized by some as being impoverished, when actually my family enjoys a comfortable, middle-class status. I was confused by others as being street-oriented, when in reality my Christian upbringing forbade such things. I was stereotyped as being a fantastic basketball player before I had even dribbled a ball, and I was often mistaken for other black students who didn't even come close to resembling me. The combination of these and other things made it seem as if, in some profound way, I was drastically different from everyone else. Deep down inside I knew I wasn't. Yet I failed to understand why no one else could see the light.

It did shine brightly for one person. He told me that he didn't like me very much because I wasn't "different enough." Evidently someone had told him that skin color automatically makes people different.

There were those who did learn to accept me though. They realized that the essence of humanity is the quality of a person's inner being, not the shade of his outer shell. Praise the Lord for these Christians. They serve as the backbone for a new awareness in true Christian brotherhood.



The editors welcome Mennonite members of nonwhite minorities of any nationality to write stories dealing with their own experiences of belonging to a minority group. Manuscripts should be no longer than 400 words.

Phillip Hargrow is a native of the Bronx, New York, and a student at Leman College. He graduated from Lancaster Mennonite High School in 1975.

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The Amish: A People of Preservation continues its exclusive Lancaster area run at the People's Place in Intercourse, PA. It is shown continuously every day but Sundays beginning at 9:30 a.m. Already a classic, this film by John Ruth was featured on CBS TV's *Sixty Minutes* and has won a Cine Golden Eagle, Honorable Mention at the American Film Festival, and a Gold Award at the Virgin Islands Film Festival.



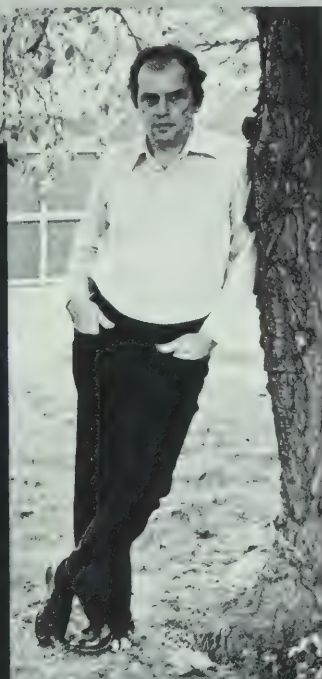
John Ruth

Special
Offer—Two
Books About the Amish

Aug., Sept., Oct., 1977

festival quarterly

exploring the art, faith, and culture of Mennonite peoples



**John Ruth
on
Filming the Amish**

Announcement

Re: *Hazel's People*

As of September 15, 1977, the motion picture HAZEL'S PEOPLE will be officially distributed by The People's Place. All inquiries and orders should be sent to The People's Place, Intercourse, PA 17534. Or call 717/768-7171 (office hours are 9:30 a.m. to 4:30 p.m.).

This film is ideal for your church, school, or civic group for inspirational, educational, or entertainment settings. Please do contact us.

Big Words

We've come a long way since "ya" and "nay."

In fact, we have an overload of garbage in our language. At a church meeting not long ago the leaders called us to "prior-ize," "dialogue" about "stratification," "spin out," and "play back."

"Heretofore," we talked. Now we "verbalize" in polysyllabic speech.

Maybe we should Edwin Newman-ize the Mennonites. Bring ourselves back to "strictly speaking." Weed out the waste. Our ability to sling around complexities when simplicities would do is gently amusing. These days lots of us are educated. Being practical people, it seems

we'd like to be sure we got our money's worth, so we let our learning show.

But the fear nagging me is that the size of our words keeps us circling the real heart of what we wish we could plainly say. Are all those syllables extra padding, cushioning us from the truth of each other? Is the news so bad we can't say it straight?

It's true, there are times when three syllables may say it better than one. This is not an argument against diplomacy, good psychology, or precise language. Just a vote for simple language—one thermometer of how honestly we live. PG

Unbecoming

There has been turmoil among us. Like a hurricane pounding across the landscape, change and self-awareness have swept many of our peoples. In its wake, we stagger about, sorting out the debris. What remains? Could it have been averted? Could the damage have been lessened? Is there hope?

Some say God sent the storm and had a purpose in it. Perhaps. Others deny there was a turmoil.

To me, the truth is harsh: we unbecame ourselves. There's a magic in becoming, a spirit, if you will, a plusness. When we lose it, we either become something new (hallelujah!) or drift away into lost nothingness.

Many in my generation became lost. But why?

The manner in which we unbecame a people in many ways prevented us from becoming a new peoplehood. We unbecame

came ourselves for the wrong reasons. We stressed the evils and tyranny of community living without rehearsing its strengths. We demolished our whole body to rid ourselves of several sores. And so we lost our heart.

We longed to be *indistinguishable*. We rushed from each other into the world. Our scattering did not assume regathering. And so many of us are lost among the debris of what was, denying the truth, pretending that it's possible to follow God without others. Alone, out of breath, and nameless.

It's not a matter of nostalgia. It's a matter of death.

We scattered for the wrong reasons. We drifted into hell without knowing it. Most of us unbecame a people without thought of becoming a new people. And many are not saved. MG

Report to Our Readers

Festival Quarterly, thanks to the support of thousands of subscribers, has survived. We received enough response to our subscription drive to merit long-term planning. It will take many years to pay off our debts, but we wanted you to know that things have turned the corner.

And we wanted to say thanks.

If you have not yet received a readers' survey in the mail, you will receive one shortly. Please do take time to fill it out. It will help us produce a better magazine.

Thanks again. PPG and MG

3 Editorials 4 This Quarter's Book Offer

The Old Order Amish faith-life is so startling it demands response. It is so radical, it is an issue. Two Mennonites (with their own biases!) have written books examining specifics of Amish living and believing.



page 16

6 Letters 8 Mennonite Books: In Review

Here is more wisdom on the subject of children from the Hutterian Society of Brothers, this time from one of the fathers of the community.



page 20

10 Publishing Notes 12 Mennonite-Your-Way News 12 Did You Know That . . .

Late word has it that *Trudje*, written by Susan Hiebert and performed by the Mennonite Theatre Society of Winnipeg, was chosen as Manitoba's entry in the National (Canadian) Multicultural Theatre Festival held in Vancouver this summer.



page 35

14 Why a True-Blue Nonresistant Christian Won't Waste Natural Resources

Substantiating Cal Redekop's theory that the Amish are sensitive to energy conservation is this note from a spring issue of *The Diary*: "It will take a lot of courage and it won't be popular politics, but someone in authority will have to come to grips with the energy situation soon. Many people have changed their thinking, and come another winter may be ready and willing to help each other in conservation of energy for more winters to come."

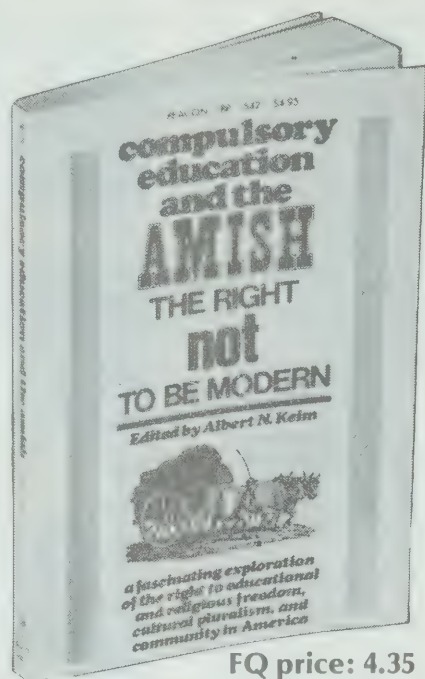
16 John Ruth on Filming the Amish 18 Why I Write Poetry

Menno Wiebe, an MCC Canada executive who works as an advocate for native people of the North, is also a poet. He tells about the urge that prompts his writing.

20 Quarterly News 21 At the Schools 21 Cultural Calendar 22 Eyeful 22 Family Creations

As the modern world increasingly takes fathers away from home and family, here's good advice.

23 Foreign Beat 24 Trends in Music 26 Communication By-Line 27 American Abroad 28 What's Cooking? 29 Readers' Contest 30 People's Place News 31 Dutch Family Festival News 32 Best-Selling Books: In Review 33 Quarterly Film Ratings 34 Reclassified 35 People Stories



FQ price: 4.35
(Regular price: 4.95)

Two Books About the Amish



Albert Keim

The Amish faith-life demands response. It is an issue for many who are not Amish because it is so graphic and startling. Perhaps because the Amish themselves spend so little time interpreting the details of their living, their Mennonite cousins sometimes play that role.

Albert Keim who edited *Compulsory Education and the Amish; The Right not to Be Modern* is the son of an Amish bishop. His roots are in the church although he is presently a Mennonite. Clara Bernice Miller, author of *To All Generations*, also grew up in an Amish home. Today she too belongs to the Mennonite Church, but considers the Amish "her people."

Albert Keim takes the occasion of the 1972 Supreme Court decision in favor of the Amish, who wanted to be exempt from compulsory education laws in the state of Wisconsin, to look at the whole matter of the Amish struggle to survive. The book carefully and convincingly shows how determined an effort it takes for the Amish to preserve their lifestyle, their "right not to be modern."

With great respect, this readable book outlines the witness to principles the Amish church displayed. Because the Amish understand education as "the cultivation of humility, simple living, and resignation to the will of God," the book goes to the heart of what it means to be a separate people.



FQ price: 6.15
(Regular price: 6.95)



Clara Bernice Miller

To All Generations is a novel. But as in Clara Bernice Miller's other books (*The Crying Heart*, *Katie*), the characters and events have most likely lived and happened.

Dan Brenneman left the Amish Church for the Mennonites as a young man. His best friend, Christly, stayed. That conflict between bosom pals has haunted Dan throughout his life and into his old age.

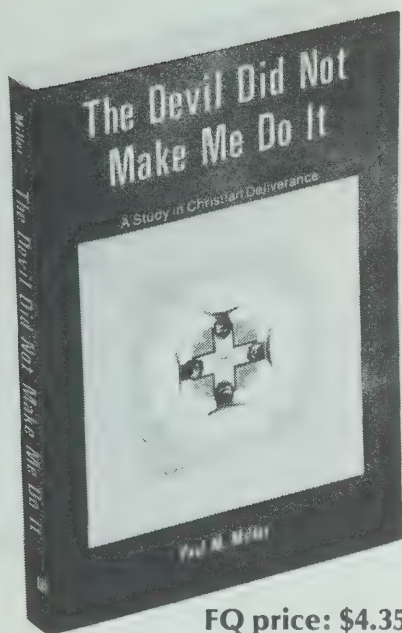
The story begins with Dan, now a resident at the old people's home, remembering and stewing about his decision to join a more "spiritual" fellowship than the Old Order Amish. He is sure he made the right move and that Christly was wrong.

Dan's point of view is that of many Mennonites. Had the story been written by an Old Order Amish writer the bias would most likely have been different; Christly would not seem so intolerant and rigid.

But Dan is authentically Mennonite. He grieves about his grandson's lack of respect for the faith and the old ways. He hopes his granddaughter does not marry the young man whose parents have chosen the "independent" church. He wonders if his daughter and son-in-law are too wrapped up in making money.

There is romance, death, and struggle in the story. *To All Generations* is very much a current point of view on the Old Order Amish held by many Mennonites.

The novel is brand new and will be published on September 17. All orders will be shipped after that date.



FQ price: \$4.35
(Regular price: \$4.95)

The Devil Did Not Make Me Do It

"Why did I write this book?" says Paul Miller, author of **The Devil Did Not Make Me Do It**. "I have struggled deeply with my own feelings because the church I love so much is ambivalent and divided about the right attitude toward demonism. My motive in writing this book is to help the church find its way out of the confusion."

And so Miller in 18 chapters examines demonism, confessing that this was the hardest writing job he's ever had, largely because the church is so divided on the issue.

What is his basic premise? That an individual must accept responsibility for his/her own behavior, and that God offers power over evil.

How to Order

See Section A on the Quarter-Order, the mail-order card attached between pages 10 and 11. Mark clearly. Cash orders will NOT be charged postage and handling. Charge accounts will be charged 50¢ per book for postage and handling. We prefer cash. Past offers also listed on Quarter-Order.

The FESTIVAL QUARTERLY is published quarterly by Good Enterprises, Ltd. at 2497 Lincoln Highway East, Lancaster, PA 17602. The QUARTERLY is dedicated to exploring the culture, faith, and arts of the various Mennonite groups worldwide, believing that faith and art are as inseparable as what we believe is inseparable from how we live. The editors seek to clearly identify promotion of Festival projects and news and keep such items apart from general editorial content. Copyright ©1977 by Good Enterprises, Ltd., Vol. 4, No. 3. All correspondence should be addressed to FESTIVAL QUARTERLY, 2497 Lincoln Highway East, Lancaster, PA 17602. Application to mail at second-class postage rates is pending at Lancaster, PA 17604 and additional mailing office. Subscription price: \$3.00 for 1 year; \$5.60 for 2 years.



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I read "Can the Church Afford to Be Honest?" and I can only agree. If we value our credibility we must be honest in our reporting.

When it comes right down to publicize something which blew up or didn't materialize, however, we are inclined to ask whether we can afford it. The fear is that the critics will use it against us and confidence and support will suffer.

A part of the question centers in what church agencies are willing to reveal and another part revolves around what supporters can accept. My impression is that the Mennonite Church is protective of its image and feels an unnatural pressure to succeed in everything. Idealism is good but beyond a point it leads to self-deceit. I think we might well increase the level of candor in our public utterances by a notch or two.

Edgar Stoesz

*Associate Executive Secretary for
Overseas Services,
Mennonite Central Committee
Akron, Pennsylvania*

The Festival Quarterly has finally caught up with us, been resubscribed for, and found better than before. Thanks for making it so.

The word "Mennonite" is slowly becoming known in Japan, too. Marvin Miller has become an expert clock repairman and known for his annual clock auctions (with income going to MCC), too. Quilts and patchwork have become known throughout the country because of books that one of our church members has edited (and also others, of course) and because of being pictured in various magazines with stories about them. One such person became a member of our Tokyo Mejirodai Fellowship through reading and translating an article I had written about a quilt that my friends in Paraguay embroidered for me at the end of my MCC service in 1949. My mother pieced it together and quilted it and I called it my "friendship quilt." It's also been on display at one of the stores in downtown Tokyo.

And so also has the *More-with-Less Cookbook* become well-known through the introduction of several Mennonites here in Tokyo at several conferences and discussion groups.

*Viola Ediger
Tokyo, Japan*

The editors welcome letters. Letters for publication must include the writer's name and address and should be sent to: Festival Quarterly, 2497 Lincoln Highway East, Lancaster, PA 17602. The editors regret that the present volume of mail necessitates publishing only a representative cross section. Letters are subject to editing for reasons of space and clarity.



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Edgar Stoesz, "Thoughts on Development"

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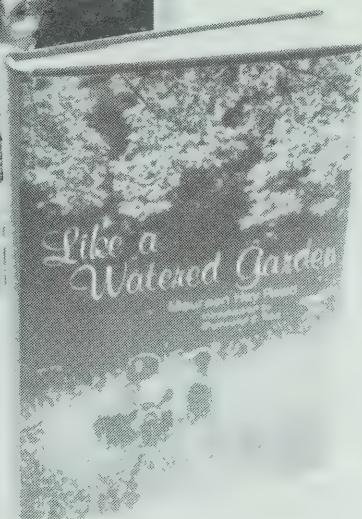
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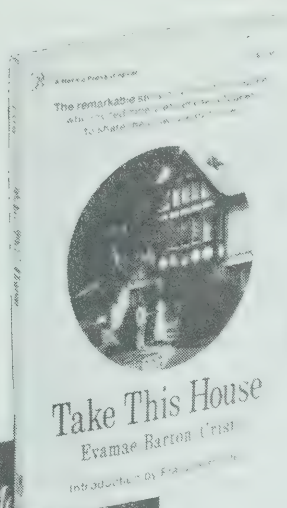
Debby by Deborah Zook

Young, blind Deborah Zook recalls her experiences from the time she began to lose her sight, as a third-grader, to her life as a 22-year-old schoolteacher in Hazard, Kentucky. She reveals how she rose above her handicap to become a self-sufficient member of society./Cloth, \$3.95



Like a Watered Garden by Maureen Hay Read

"Humor is here, and miracle, and God. Also sadness. . . (Maureen Hay Read's) faith is so woven into her life that it breathes through every paragraph without ostentation or display."—From the Introduction by Sherwood Eliot Wirt/Cloth, \$5.95

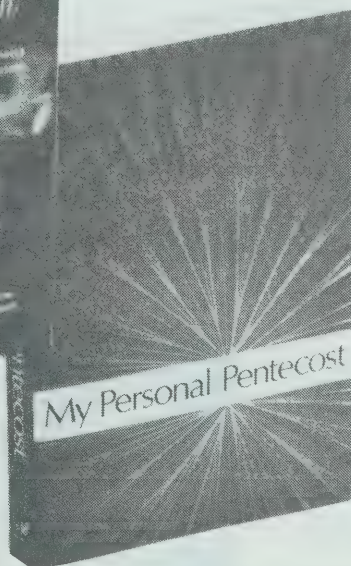
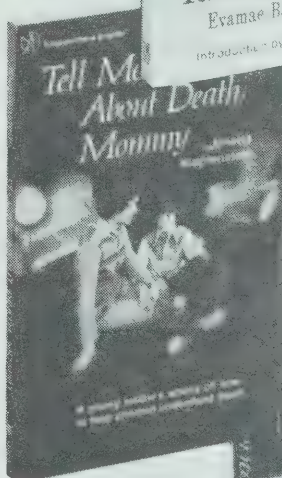


Take This House by Evamae Barton Crist

When Evamae Crist dedicated her house to the Lord, she never dreamed that God would send her a Vietnamese family of nine to live with Dale and her. "Evamae's unique story held me from the very first sentence to the last note of victory, and it will do the same for you."—Frances Hunter/Paper, \$1.95

Tell Me About Death, Mommy by Janette Klopfenstein

A young widow shares advice on how to help children understand death. Last summer she shared her personal grief experience in MY WALK THROUGH GRIEF. This summer she shares a child's grief process./Paper, \$1.75



My Personal Pentecost edited by Roy and Martha Koch

Twenty-four personal accounts by Mennonites about the special work of the Holy Spirit in their lives. "It is a touching, stirring book. In broad strokes and in fine detail it recounts how God has touched, healed, blessed, and reshaped the lives of men and women who in all sincerity and openness sought Him in His fullness."—From the Foreword by Kevin Ranaghan/Paper, \$3.95



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Some Clear Thinking About Education

There seem to be very few people satisfied with the contemporary educational system. Students don't learn, in addition to being unruly. Teachers claim to be overworked and paid too little. Taxpayers want bigger and better athletic teams but dislike footing the bill for instructional improvements. There are movements for open classrooms, new math, back to the basics, and reorganization plans of all kinds to cope with the perceived problems. At the root of this discontent and faddish search for panacea are two elements essential to successful educational programs—a sense of community and a sense of purpose.

One place to get some clarity on these issues is Eberhard Arnold's *Children's Education in Community: The Basis of Bruderhof Education* (Rifton, N.Y., Plough Publishing House, 1976, 55 pp). Eberhard Arnold is the founder of the Society of Brothers, a communal movement begun in 1920 and now considered a part of the Hutterian Brethren. There are brotherhofs today at Rifton, New York; Farmington, Pennsylvania; Norfolk, Connecticut; Robertsbridge, Sussex, England. Arnold died in 1935 so this slender volume is compiled from his writings and letters.

**Arnold feels that education
best takes place in the context
of a church community.**



*John A. Lapp is
author of three
books and dean
of Goshen (Ind.)
College*

The book is made up of relatively short topical paragraphs built around four themes—What Is a Child's True Nature? What Is Education? To What Do We Want to Educate our Children? How Do We Educate? The schools on the brotherhofs attempt to put into practice the insights suggested in this book.

Arnold feels that education best takes place in the context of a church community. Here the true nature of children is recognized as the Apostle John says, "Believe in the light, that ye may be the children of light." Children are a new beginning where the innocence of newness represents the character of the kingdom of God. Education in this context is guidance—"the mutual stimulation of the best at work in each soul." The purpose of education is "to lead children to unity . . . to God's idea and God's will for men on this earth." The teacher does this by "struggling shoulder to shoulder with the children under one leader, Jesus Christ," for the "strongest element in education is example."

Education for Arnold is "the shaping of the child's character." Children should then be taught reverence, prayer, gratitude, self-discipline, freedom to dare, truthfulness, love, freedom from possessiveness, purity, and sympathy for poverty and suffering. Arnold emphasizes that education in the community places "equal value on all the abilities of mind and body and all the services they render."

Each topic in this book is a meditation. Teachers who get preoccupied with the routine of the educational machine might well turn here for fresh insight. All parents can read this with profit and get a slant on what ought to be going on in the schools. For the issue is not "deschooling" according to Ivan Illich, but what kind of schooling? The Society of Brothers are to be commended for making this important contribution available for the current debate about education and schools.

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One Mennonite German-language newspaper made its debut this spring; another celebrated its centennial. **Die Mennonitische Post** is scheduled to be produced biweekly in Steinbach, Manitoba, as a communication link between Kanadier Mennonites throughout the Western hemisphere. The first edition of the *Post* went free to 17,500 Kanadier Mennonites, who are the descendants of the Mennonites who migrated from Russia to Manitoba in the 1870s. Many of these immigrants then went on to establish colonies in Mexico, Paraguay, Belize, Bolivia, Costa Rica, and the United States.

The *Post* will carry letters from these settlements about life in the far-flung communities. In addition, there will be feature material, stories, poetry, a children's page. Mennonite Central Committee has provided subsidy for the early issues, as well as an editor, Abe Warkentin.

The **Mennonitische Rundschau**, which got its start at the instigation of an American railway company interested in attracting German settlers to the Western plains, marked its hundredth birthday this year. Initially the paper had strong readership among Mennonites in Russia because it gave news of life in America where many of their kin had immigrated.

The *MR* is presently owned by the Mennonite Brethren in Canada and carries church news, inspirational articles, lists of recent immigrants from Russia. It is printed in Winnipeg.

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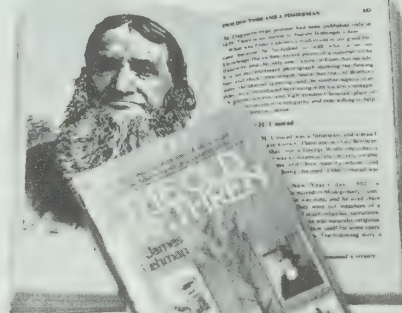
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Centering on the decade 1840—1850, this book touches on such aspects of Brethren life as life-style, the importance and use of the Bible, ordinances, dress, worship, love feast, baptism, the "order" of the Brethren, illustrious persons, eastern Brethren and western Brethren. A vivid portrait of a courageous community that dared to be different, to live entirely according to the Bible "as it reads," and to dress and act in ways that often made them seem outlandish to their more sophisticated countrymen. **\$2.45** paper plus 35¢ p&h.

Mennoniten im Dritten Reich is a new book published in May by the German Mennonite Historical Association. The text covers the years 1933-1945 while the Nazis ruled Germany, and explores Mennonite attitudes toward the Jews during that period, how Mennonites treated inmates in a concentration camp near Danzig, and recounts many stories of Mennonites during the war.

Two books concerned with social action have recently been published. **Release to Those in Prison** is the work of Dr. William Klassen, who advocates healing and restoring offenders to a community as a responsibility of the church. The booklet is a Herald Press publication.

Ronald J. Sider, of the Messiah College faculty at Temple University, has written **Rich Christians in an Age of Hunger**. Published by InterVarsity Press, the book grapples with the extent of radical change Western Christians need to make if they want to seriously alter the world hunger problem.

New community histories appear with increasing regularity. **Mennonite Memories: Settling in Western Canada** is a collection of memoirs, diaries, anecdotes, and reflections from Mennonite communities in the Canadian prairie provinces, edited by Lawrence Klippenstein and Julius G. Toews.

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— Children in Community (Society of Brothers)	16.50	14.95

C. Books as Advertised

p. 7

— Like a Watered Garden (Read), cloth	5.95	5.95
— Take This House (Crist), paper	1.95	1.95
— Tell Me About Death, Mommy (Klopfenstein), paper	1.75	1.75
— Debby (Zook), cloth	3.95	3.95

p. 10

— The Old Brethren (Lehman), paper	2.45	2.45
— The History, Adventures, and Pilgrimage of John Engelsinger of Brotherstone Road (Lehman), 18 installments	15.00	15.00

P. 26

— Mennonite Memories Settling in Western Canada (Klippenstein and Toews), cloth	15.00	15.00
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P. 34

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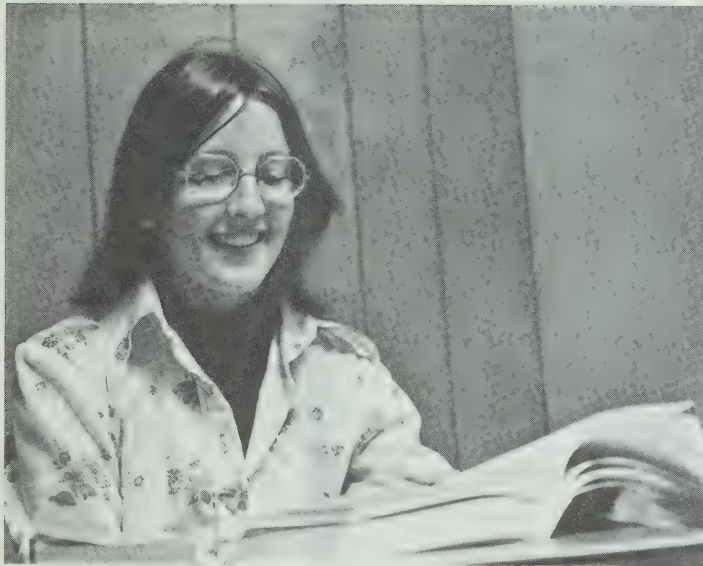
Note: The following list of books by a variety of publishers are recommended by the FQ editors as some of the very best available related to the identity, faith, and culture of Mennonite peoples. We hope you take advantage of our special discounts. Add up and enter your Side Two total on Side One.

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EMC'S ENGLISH DEPARTMENT HAS HUMANITIES EMPHASIS

THE ENGLISH DEPARTMENT AT EASTERN MENNONITE COLLEGE IS FLOURISHING. ACCORDING TO RECENT REGISTRATION FIGURES, 29 STUDENTS ARE DECLARED ENGLISH MAJORS.

Jay B. Landis, department chairman, said the English faculty devotes a great deal of time to Interdisciplinary Studies (IDS) teams. A student with a high school disdain for anything that falls under the general topic of literature may find that due to the synthesizing characteristics of IDS even literature imparts a deeper understanding of a certain time period.

"Seeing a student's attitude change is one of the most rewarding turn of events we can hope for," said Dr. Landis.

Eastern Mennonite College is in compliance with all applicable federal regulations pertaining to non-discrimination on the basis of sex, race, color, national or ethnic origin.

Aside from the obvious task of covering content, Dr. Landis feels that narrowing the distance between future scientists and literature fanatics is one of the more subtle aims of the English faculty. He stressed that students are not necessarily expected to fall in love with assigned literature but rather develop an appreciation for it and get a total picture of the period that spawned it.

Virginia S. Hostetler, a 1977 English education graduate, feels that literature courses, especially contemporary poetry and drama, are the department's strong points. "The diverse personalities of the professors are another plus," she said, adding: "They all have their unique approaches to teaching."

The varied experience of the faculty represents a cosmopolitan outlook, and Dr. Landis also feels their diverse backgrounds are an asset. "Students quickly see that a Bible or sociology degree is not a prerequisite for a service-oriented profession," he said. "The study of humanities is a broadening experience that offers solid preparation for any number of service opportunities."

Dr. Landis believes the cohesive force that unifies the department is the "belief in the value of the liberal arts; a view that says there is more to life than 'things.' We are committed to supporting the spirit and creative forces of man."



Omar Eby leads a creative writing class in the English room. Students are encouraged to write with publication in mind.

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FQ-77

“Mennonite-Your-Way” Tours Underway

Leon and Nancy Stauffer, coordinators of the Mennonite-Your-Way Directory have taken the idea of “travel with fellowship” one step farther by creating Mennonite-Your-Way Tours.

“Tours are scheduled by bus or car caravan usually to Mennonite communities or points of interest or significance for members of our Anabaptist family,” explained Stauffer. It is another way to travel, with friendship and brotherhood at its core.

The maiden Mennonite-Your-Way Tour was to Washington, D.C., in April. It was two days packed full of sight-seeing and dialoguing with Mennonites living in the city (pictured).



Earlier this summer Stauffer took a group to the Mennonite General Assembly in Estes Park, Colorado, stopping in Mennonite communities en route. In addition to visiting with many sisters and brothers, the group toured Mennonite sites—the Publishing House, Greencroft Church Center, the Amana Colonies, and more.

There are more Mennonite-Your-Way Tours being planned, according to Stauffer who wants travel to be educational, economical, and full of cross-community sharing.

CORRECTIONS

CALIFORNIA, Sacramento (NC)
STINE, Charles & Grace, 2 Lundy Court 95822
916. 421-8888
MISSOURI, Cape Girardeau (SE)
MUELLER, Mr. A. Theodore
moved to:
KANSAS, Halstead
MUELLER, A. Theodore & Amelia, 604 North St. 67056
PENNSYLVANIA, Rosalyn (SE)
BENNER, Norman & Ruth, 2567 Rosewood Ave. 19001
215/884-7083
WASHINGTON, Bellevue (WC)
HARDER, Martin & Mary
moved to:
ILLINOIS, Geneseo
HARDER, Martin & Mary, 19 Hazelwood 61254
SASKATCHEWAN, Moose Jaw (SC)
EPP, Gerald & Phyllis
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SASKATCHEWAN, Regina
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To Judge is a book of poems written by inmates at the Lancaster County prison. The project idea was Kirby Martzall's, an instructor in writing at the prison and a member of the Ephrata Church of the Brethren. Martzall interviews all students before admitting them to his class, then urges them to write with pride. Although hampered by poor spelling, many in the class rewrite and proofread diligently. Martzall's aim is to encourage the prisoners in creativity, a sense of satisfaction, and nondestructive therapy.

Trudje is a new play by Susan Hiebert which was produced for the first time this spring by the Winnipeg Mennonite Theatre. The story is of a Mennonite woman on a quest for her own identity in a patriarchal, male-dominated society.

Elaine Sommers Rich recently wrote *Tough Dove*, a play about Bertha von Suttner, the first woman to receive the Nobel Peace Prize. The play was performed this spring by the Bethel College Mennonite Church in North Newton, Kansas.

Steve and Jane Kauffman Frey are young Mennonite artists living in southeastern Kansas where they dig their own natural clay for their pottery. Still establishing the Elk City Pottery works, they have begun selling their ceramics at local art and county fairs. The two potters have other skills: Jane spins and weaves; Steve uses the lathe to turn out wooden toys and other items.

VSer Doug Basinger of Bluffton, Ohio, is managing editor of the *American Indian Journal*, a publication of the Institute for the Development of Indian Law in Washington, D.C. As editor, he solicits articles on Indian law, government, and history, and condenses for readers current legislative action in these fields.

Novelist Rudy Wiebe has finished a new novel, *The Scorched Wood People*, to be published this fall by McClelland and Stewart. The book is a sort of sequel to his 1973 novel, *Temptations of Big Bear*. In the new work Wiebe deals with the other side of the Riel uprising, an historical face-off between Indians and white men.

Well-known bishop John E. Lapp of the Franconia Conference in Pennsylvania has been experimenting with the art of Fraktur. He recently printed Psalm 100; the framed artwork hangs in the Mennonite Heritage Center in Souderton in their current exhibit of local contemporary Fraktur artists.



Stan Kaufman's Ohio Amish schoolhouse

Eastern Mennonite College art professor, **Stanley Kaufman**, has restored a one-room Amish schoolhouse in Berlin, Ohio, on its original site. At press time, he planned to open the furnished building with a Pioneer Day Celebration, midsummer. The project is being developed with the local Heritage Preservation Committee.

Two other Mennonites have gotten recognition recently for prestigious programming on CBC FM radio: **Howard Dyck** of Waterloo is host of the daily one-hour *Mostly Music* program on both the

AM and FM networks, playing classical music by Canadian performers; **Eric Friesen** is host of the *Eric Friesen Show* from 6:00 to 10:00 a.m. on FM, offering a blend of light classical music with news and features about the arts in Canada.

The curator of the Museum of Folk Culture in Basel, Switzerland, Dr. Theo Gatner, recently visited Lancaster County, Pennsylvania, to do research on the Amish of the county. He gathered a set of clothing typically worn by an Old Order Amish family from Lancaster for display in his museum. He noted that an Ammon family group (from which the name "Amish" comes) still lives near Berne, Switzerland.

The Mennonite Brethren (MB) Missions and Service Department is sponsoring a "missions drama" writing contest. The reason? The office is besieged by calls from groups who want to perform plays along that line. Anyone may submit a drama about MB missions for consideration by January 1, 1978. A panel of judges will award a first and second prize of an expense-paid trip abroad to an MB mission site.



Irmgard Baerg

Concert pianist **Irmgard Baerg** was the featured soloist with the Canadian Broadcasting Company Winnipeg Orchestra when they performed "A Mennonite Piano Concerto" on CBC radio earlier this summer. **Mrs. Baerg** is on the music faculty of the Mennonite Brethren Bible College. The "Concerto," composed by Victor Davies, includes eleven well-known hymns from several Mennonite traditions.



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Scheduled to depart from Toronto is TM 78B, June 30-July 22, going to Holland, Germany, Austria, Switzerland, France, and Belgium.

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I sensed immediately that I would need to spend twenty minutes explaining why the statement I had just made was logical. But I didn't mind, since the two listeners to my oration were evidencing respectful silence. The statement which launched the free lecture in the restaurant was: "A person is not really a nonresistant Christian if he destroys natural resources. Or is unconcerned about conserving and preserving the natural environment." The cause for the statement in the first place was the huge development taking place on a rich piece of ground in eastern Pennsylvania.

"But the issue is larger than mere nonresistance for the Christian," I said. "The issue is really that of the Christian understanding of violence and creation." So I found myself going back to the beginning (which all inspired persons do!). Stated simply, my thesis was that God's purpose in history was the establishment of His rule over the natural creation and mankind. Violence to or destruction of life—human and animal and the natural environment—was forbidden, although man was given the role of coruler of the world. *That* has been the cause for much of the misery in history.

Christians have slowly come to the realization that man must not deal violently with his brothers. From Cain to the present, violence against brother has been deplored with increasing conviction, and it looks hopeful that ultimately violence against fellowmen may be sloughed off. Those of us who are nonresistant have

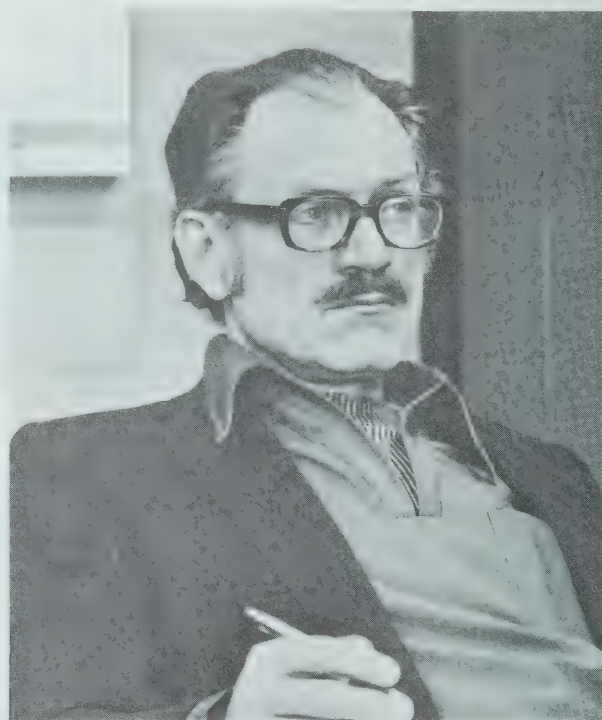
come to an absolutist position on this issue, often rather intolerant and even a little aggressive in our stance.

But what of violence against nature? This is a much more complex issue. I told my audience that many of us who are nonresistant are violent to nature: wasting irreplaceable natural resources (fossil fuels, land, natural beauty), contaminating the environment (pesticides and herbicides, manufacturing wastes, etc.), depleting the basic ecological system (water tables, oxygen supplies, ozone and other elements). My friends became a little less rapt at this suggestion and probably felt ambushed.

But I continued my advance by insisting that this is a malady of Western society. Pleading for a Christian exception is not playing cricket. It is said that Christians have always respected the environment, but leading ecologists react differently. "Do you realize," I said, "that some ecologists place the modern ecological crisis squarely in the lap of the Christian religion?" For example, Lynn White has said, "Both our present science and our present technology are so tinctured with orthodox Christian arrogance toward nature that no solution for our ecologic crisis can be expected from them alone" (*The Historical Roots of our Ecologic Crisis*). White maintains that "Christianity, in absolute contrast to ancient paganism and Asia's religions (except, perhaps, Zoroastrianism), not only established a dualism of man and nature but also insisted that it is

Why a True—Blue Nonresistant Christian Won't Waste Natural Resources

by Calvin Redekop



Calvin Redekop is a sociologist, writer, dean of Tabor College (Hillsboro, Kansas), and president of Sunflower Energy Works, a company involved in harnessing and using solar energy.

God's will that man exploit nature to his proper ends."

My friends asked how this had come to pass. The essence of the argument is this: The God of the Hebrews had been characterized as telling His people to subdue the earth and have dominion over it. Man, as the creature in God's image, therefore went on his way to carry out this command, and got carried away with his freedom. Christian theology, which consequently gave man a larger place than he should deserve, and which fed into the Calvinistic ethic of predestination (work ethic) thus paved the way for an environment disaster.

My listeners began to wonder how I had gotten from where we were in the beginning to here. "It is simple, at least to me," I replied. Christian nonresistance is based on rejecting violence. While love is caring for the other person, animal, or thing, violence destroys the other object. We need to enlarge our understanding of nonresistance to see that violence is broader than not retaliating or killing. Violence is often done to children or even adults by psychological coercion. Violence is done to animals when we kill for pleasure (I told my friends not to question me about the killing that took place to allow for my hamburger steak until I had satisfied my nutritional needs).

A rereading of the Old and New Testament would show us, I maintain, that we have been using violence in many ways, and that this is totally contrary to God's

will. Destroying resources rather than creating or conserving them as much possible may also be violence, and as out of character for the Christian as stabbing an opponent with a bayonet. Thus to refuse service in war, but to use violence in the way I described earlier is a basically inconsistent position.

The natural question, "Who then is truly nonresistant?" got a quick response from me. Many of us have been laughing at our Amish brothers for their quaint ways. And a lot of energy has been consumed by city slickers to come out to the country to observe them. But the Amish may be more consistent practitioners of the nonresistant ethic than all of us put together, for they are peaceful in the more general concept of nonuse of violence. There may be some psychological violence among them, I admit, but ecologists say that the Amish are leading the rest of us toward a new day in reference to our habitat, the world.

Now I can rationalize my lifestyle, but repentance is in order for all of us. I am not truly a pacifist until I stop doing violence to my neighborhood. That includes all mankind and the elements, flora and fauna. Stewardship of mind, soul, body, neighbor, and environment is the name of the game . . . and few there be that play it. "Are you going to become Amish?" my audience chanted. "Yes, a modern twentieth century one," I replied. A contradiction in terms? . . . Maybe not.





John Ruth on Filming the Amish

Why does a Mennonite professor/pastor/historian/writer make a film about the Old Order Amish of Lancaster County? John Ruth of Vernfield, Pennsylvania, who did just that explained, “**The Amish: A People of Preservation** is a photographic essay. I wanted to arrest the viewer with the beauty of the land and people; then ask the question, ‘Aren’t the Amish doing something humanely powerful with roots in their spiritual covenant?’

“Was my purpose simple secular journalism? No, I’m a Mennonite talking about my brothers whom I admire. I’m very intrigued. My wife’s afraid I’ll regress culturally, I identify with them-so much!”

But why did this man (who left a college English teaching position to give his energy almost full time to creative projects among his own people, the Franconia Mennonites) spend a year and a half filming the Amish?

Ruth answered from a slightly different angle this time. “The Amish represent a stricter form of the same values we Mennonites subscribe to. So the point is easier to make. They’re more graphic. Mennonites aren’t as interesting. They don’t want to be graphic. So I put those two facts together: people have a visual interest in the Amish; and the Amish have our same basic values. We Mennonites are risking our heritage. It takes more social courage to be Amish.”

With cameraman Burton Buller of Henderson, Nebraska, John spent months driving the country roads of Lancaster County, capturing the Old Order Amish on film. Although his motives were clear, how does Ruth reconcile himself to having taken pictures of these people, a practice they strongly oppose?

“It’s on my conscience,” he admits. “I knew films would be done so that’s why I took the plunge. I did the



best I could on the film although I worked within tremendous limitations. I had a few conversations with some Amishmen who said they could not *assist* in the production, but that it would probably be okay.

"There were three or four families who thought it was educationally okay, and let us in their buildings. But they were never quite sure.

"It takes gall to do it. How much do you destroy by recording? I didn't want to destroy anything. So I took that and the Amish scruples as my givens."

Ruth claimed the rights of a news photographer who may legally film without permission when a subject is outdoors or in a public place. But the issue did partially shape his film. "It would seem almost immoral to do an exposé documentary of the Amish because I'm already on shaky ethical ground. I felt I was violating them, so I couldn't wash their dirty linen in public yet. I'd sooner do an exposé on the Mennonites!"

The film is decidedly complimentary to the Amish. Says Ruth, "It is not an 'all things about the Amish' film. It selects the photogenic; it eliminates the negative."

It was the power of these people's faith-life that Ruth wanted to catch. "I wanted to touch people, to give them a coherent rationale for what they see in Lancaster County. I built the film around the themes of humility and obedience.

"My year and a half of watching the Amish deepened my respect for them. I'd go home to sleep at night and close my eyes and I'd see Amish on the land."

The Amish: A People of Preservation is meant to speak as loudly to Mennonites as it is to viewers who do not have common roots and ties. "I want the film to jog our conscience; to give us a sense of the price we're paying for speed, for individualism, for technology, for secularism," stated Ruth. "The Amish demand nothing of us, except how they touch our conscience. They don't pamphleteer.

(continued on page 24)

Why I Write Poetry

by Menno Wiebe



One of the agonies that comes my way happens when I am either too preoccupied or too unwilling to commit to paper thoughts that are orbiting my mind. Later I lie writing in bed or go pacing the floor trying to recover what I know was good stuff and often comes only once. So it is that valuable ideas have swiped by my mind, then enter into space probably never to return.

This kind of agony makes me carry pens and pencils and scraps of paper so that I will consider some of these visiting thoughts as gifts. Indeed I think thoughts are gifts if in raw material form. How to put words to them and integrate them into the totality of a consistent ordering system is a big question.

I find poetry to be one medium for jelling, scrutinizing, then formulating thoughts.

18 However, to state a rationale for writing free verse is almost like apologizing for doing so. There is a point at which writing poetry re-

quires no rationale at all. It just happens. When I write, I must write in a hurry so that I don't lose the pulse of my innards.

Actually I feel like I am throwing part of me right onto the paper, like projecting a color slide onto a screen. It requires enough fiddling until it is focused properly, then the image is thrown back to me. Mostly I write free-verse poetry and let it become a mirror to see my own image in it. The resulting self-understanding makes me feel included in the human family.

I have learned that there are no people anywhere who do not in one way or another find expression in the arts. To be human is to convey feelings. Poetry permits that articulation.

The current explosion of original thinking coming via poetry, folk songs, the writing of dramas, and graphic arts is a backlash to the strong rigid scientific emphasis on the quantifiable, the measurable phenomenon which characterized the era previous to the 1960s. In

she was standing there
utterly alone
while others stood
heavily endowed
with social skills
unctuously saturating one another

they knew nothing at all
of her helpless loneliness

so she shuffles
slightly sideways
a step backwards
turns around
then takes a shy step forward
the motions of her arms
to herself seem purposeless
yet not as painful
as it is
when they are left
just hanging straight and still

someone from the richness
of the crowd
observed
and cared enough
to break away
and found a way
to bring her in
quite Jesuslike

the bigness of humanity
or divinity she thought
later on that night
lies in a man's capacity
to find a way
for linking isolated man
to man
to Man

my own experience I have found the so-called pure sciences to be very stifling to the human spirit. Their detailed descriptions simply leaves the inquirer with unanswerable "so what."

In my own vocational involvement with the Indian, Eskimo, and Métis people of North America, I find their poetry, graphic arts, and renaissance of the drum to be a lifting of shades. The native people themselves are coming to life along with their artistic expression when culturally they were feeling expressions of doom by the encompassing society. In turn, some of us have learned to see the genuine throbbing humanity within them when they had earlier been condemned to nothing but an entangled mess of problems.

So poetry, like sculpture, art, drama, music gets understood despite the many barriers between humans. The Robert Shaw Chorale traveled to the Soviet Union fifteen years ago when tourists weren't even allowed. Similarly, the Royal Winnipeg Ballet found

acceptance on the Soviet stages long before visiting clergy were accepted even as guests in that ideologically other country. Personally and corporately I find that poetry is one of those transcultural mediums that reaches deep into the strata of common humanness. (Nowhere is the depth of racial rejection more clearly articulated than in the growing abundance of native poetry.)

Poetry releases within me a strata of thought that otherwise lies buried beneath the overwhelming mundane routine of the day. It allows my soul to catch a needed breath.

Menno Wiebe Is Native Concerns Director for Mennonite Central Committee Canada.

Living the Truth Is Hess' Concern

"In grad school I realized my background had a lot to say about communication ethics," J. Daniel Hess recently commented to **Festival Quarterly**.

Hess, professor of Communications at Goshen College (Indiana) is giving the 1977 Conrad Grebel Lectures on the subject of integrity. The Lectures are sponsored and funded by the Board of Education of the Mennonite Church. Begun during the academically active days of H. S. Bender and Guy Hershberger, the essays are to be given on three college campuses. This year's are a series of seven lectures, each two hours long.

Not only is Hess personally interested in the subject of integrity, he believes it is timely for the church as a whole. "In our church papers the colleges are huckstering, using Madison Avenue techniques to survive. 'College will do everything for you.'

"The news department of **Gospel Herald** is into a kind of mini-crisis because they're the recipient of all this laundered news." Hess, who is secretary of the Mennonite Publication Board which oversees the **Herald**, elaborated on the complexity of the problem facing church news editors, "In our Publication Board meeting we encouraged the editors to begin doing their own news. But they need their own resources and support to carry it off. I encouraged them to use the telephone. Research. Can we find a simpler model? Can



we talk candidly? Can **Gospel Herald** talk forthrightly? I don't know. I would like to think so."

Hess suggests thinking along new tracks. "The church has subscribed to the world's p.r. methods. It's going to take awhile for us to use another model . . . I don't like the dichotomy of 'good' and 'bad' news. I prefer the 'whole' news, complete and accurate. It makes for better de-

cision-making. It makes society act more thoughtfully, wisely."

The matter of integrity has led Hess into areas other than communication. "We remodeled our bathroom differently because of these lectures. How can we have an honest bathroom? Well, we rejected the catalog variety of a vanity that looks like wood and isn't. . . . We've had to ask what kind of aesthetic environment are our kids growing up in? Is there fakery on the walls, on the floor?"

"I'm still wrestling with clothing. I have to ask whether we aren't fretting an awfully lot because we're taking our cues from fads. Keeping up with the Joneses. I'm afraid I succumb to that. . . . Playing the role of PhD. I'm afraid I've done that."

Hess, who has given half time for a year to studying integrity and Mennonites in the modern world, is calling the church to morality. "Can we survive?" he asked. "Well, that's a good question. Jesus didn't teach us to survive, but to be faithful."

The lectures are scheduled to be published as a book by Herald Press in March, 1978. In addition, a study booklet, **Ethics in Business and Labor** will appear in October, 1977. That study, an outgrowth of the Lectures, was commissioned by Mennonite Industry and Business Associates (MIBA) and the Board of Congregational Ministries of the Mennonite Church. It will contain essays, study questions, activities, and a bibliography.

"Common Bond" Ministers Abroad

A tour of Africa, England, and the continent became reality this past year for the six members of the music group, "Common Bond." All were former students at Messiah College, Grantham, Pennsylvania.

Duane and Nancy Sider, both vocalists with the group, explained to **Festival Quarterly** the reason for their nearly yearlong tour. "We see music as a way to relate personally, as a means of establishing rapport."

In Africa the group performed in Zambia, Rhodesia, Botswana, Swaziland,

and South Africa. Then they went to England for seven months, singing in high schools under the British law which stipulates time each week devoted to religious education.

"Common Bond" performs the gamut from hymn arrangements to rock. "Really,

we share our faith as a philosophy or way of life. We don't see ourselves only as entertainers, devoid of substantive material," commented Duane Sider. "Our theme is often the resurrection."

The group will disband at the end of their North American tour this summer.



Members of "Common Bond," pictured in Amsterdam and in concert, are Kerry Tobias, Royce Koehler, Ellen Bushnell, Duane and Nancy Sider, and Bill Miller.

Heatwole and Suter Pottery to Be Exhibited

The Art Department of Eastern Mennonite College in Harrisonburg, Virginia, is planning to collect and exhibit pottery by John Heatwole and Emmanuel Suter during the 1977-78 academic year. Both were members of the Mennonite Church and made functional and decorative pottery in the Shenandoah Valley during the nineteenth century. Both men were potters by trade, Suter having begun the craft as Heatwole's apprentice. Pieces of each man's work are owned by family descendants and local private collectors.

Professor Stanley Kaufman with the help of student assistant Karen Shenk Steiner of the Suter family will locate and identify pieces; Professor Jerold Lapp will

amass information and photographs for a catalog of the exhibit. According to Kaufman, this will be the first exclusive exhibit of this pottery.

One student in this summer's Primitive Art Class at EMC took clay for making pots from the old Suter homestead where Emmanuel Suter had once dug. Other members of the course, taught by Lapp, gathered clay from a stream near Broadway. In an attempt to authentically recreate the old craft, firings were done in outdoor pits, dug by the students, and fueled with wood and cow dung. The clay found in Park View had a high iron content and produced reddish-brown pots.

The John S. Umble Center (below) at Goshen College is well underway. Billed as a facility for drama, music, communication, worship, and assembly, the building is due to be completed on January 1, 1978.

Bethel Fall Festival Scheduled

"A People at Play" is the theme of this year's annual fall festival at Bethel College, North Newton, Kansas, October 7-9. Visitors may watch toymaking, egg painting, and macrame-ing; see the art exhibit, "A Child's World 1880-1920"; attend seminars on a variety of current issues; eat a German-Swiss meal; go to a production of "Story Theatre" or Low German skits; and, hear Delbert Wiens of Fresno Pacific College (California) speak on the role of play for serious people.



cultural calendar

"As the Land, So the People," photographic essay by John Ruth, Mennonite Heritage Center, Souderton, PA, now through the fall.

Dutch Family Festival with "Pageant of the Plain People," working craftspersons, kitchen and farm demonstrations, Lancaster, PA (6 miles east of Lancaster on Rt. 30), 10:00 a.m.-7:00 p.m., daily except Sundays, now through September 3.

Hazel's People, feature film set among the Mennonites of Lancaster County, The People's Place, Intercourse, PA, nightly except Sundays at 6:00 and 8:00 p.m., now through October 31.

The Newcomers, full-length drama by Merle Good, Dutch Family Festival, Tuesdays through Saturdays, 8:00 p.m., now through September 3.

"Traveling Africa with a Camera and a Pen," featuring Ruth and Blair Seitz, writer-photographer team, Dutch Family Festival, 8:00 p.m., August 8.

Goschenhoppen Historians 11th Annual Fall Festival, featuring 18th- and 19th-century crafts, Dutch foods, Goschenhoppen Park, East Greenville, PA, 1:00-8:00 p.m., August 12; 10:00 a.m.-8:00 p.m., August 13.

"On Being a Métis, Mennonite Writer," featuring Emma LaRoque, Dutch Family Festival, 8:00 p.m., August 29.

"Selah," Music Ministry Team Concert, Messiah College, Grantham, PA, 3:00 p.m., September 11.

Keystone Brass Quintet, Messiah College, Grantham, PA, 3:00 p.m., September 23.

MCC Relief Sale offering crafts, needlework, foods, Self-Help items, pancake and sausage breakfast, Expo-Land, Augusta, VA, from 6:00 a.m., September 24.

Apple Butter Frolic sponsored by Mennonite Historians of Eastern Pa., featuring woodworking, Fraktur, quilting, blacksmithing, corn harvesting, needle-

work, Dutch foods, Indian Creek Haven, Harleysville, PA, 10:00 a.m.-5:00 p.m., October 1.

Annual Fall Festival with the theme "A People at Play," featuring crafts, seminars, football game, food, drama and music, Bethel College, North Newton, KS, October 7-9.

Music Ministry Teams Concert, Messiah College, Grantham, PA, 7:00 p.m., October 9.

Mennó Simons Lectures featuring John de Gruchy, Bethel College, North Newton, KS, October 23-25.

Art Exhibit with paintings by Donald Winer, Messiah College, Grantham, PA, October 30-November 19.

"Greater Is He," Music Ministry Program, Messiah College, Grantham, PA, 7:00 p.m., November 6.

Pottery Exhibit by Jerold Lapp, EMC art professor, Sawhill Gallery, Madison College, Harrisonburg, VA, November.

Reflections on a Moo Cow Creamer

Several years ago a friend and I were returning from Colorado on Interstate 70. We punctuated our drive with a series of coffee stops at typical roadside dispensers of gas, food, and plastic Americana. Each cup of coffee set before us was accompanied by one of the newer marvels of American ingenuity, the moo-cow creamer. It was clear that we were witnessing the early stages of an epidemic.

Since that I-70 journey the moo-cow creamer has been an object of reflection more than once. Each consumer of coffee can watch with fascination as the cream comes up from the bowels and through the mouth into the cup. Surely an appropriate appendage to squeeze or pull should have merited greater consideration.

Of course, the moo-cow creamer deserves no suggestions for improvement. Along with ladybug garden sprayers, early-American birdhouses, and planters in the form of potbellied stoves that glow, it needs to be discarded at the earliest convenience for the sake of the public good.

The creamer aptly symbolizes the visual and functional calamity in consumer design. Like the tail-finned Dodge of the fifties, much design is unrelated to any real

need, ignores sensible relationships between form and function, bores us with its novelty, and revels in visual deception.

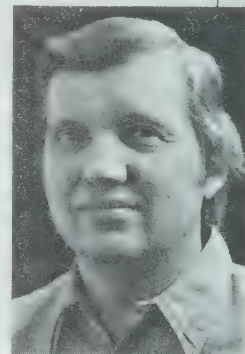
I am particularly weary of the endless deception in shroud design. Shroud design is external—cosmetic. It ignores lessons from nature where the outward form of a web, bone, or shell is the expression of inner necessity. In shroud design the object is given a new appearance through superficial change (e.g., creamers that look like cows) while the inner function or mechanism remains unchanged. Shroud design falsifies. It suggests newness or novelty when no real change has occurred. It is pretense. Sadly, we have learned to expect and even demand this approach to design. Detroit thrives on it. It's a phenomena seemingly unique to affluent countries.

How can we discipline our choices? Perhaps there is something authentic in our past that could guide our eye and intellect as we confront a bewildering array of consumer products. At one time most of the objects our forefathers used were direct solutions to clear-cut problems. The craftsmanship varied, but whether a ladle for soup or a scythe for hay, necessity and limitation resulted in discreet and appro-

priate design. The objects were free from planned obsolescence, status, or pretense. They embodied respect for material, there was aptness, beauty was expressed through simplicity, they were durable, and they worked.

I hope our comfortable alliance with pretense and deception in product design has no relationship to our preferences in people. If shroud-designed people are as appealing as shroud-designed objects, the moo-cow creamer may be a symptom of a disease that's terminal for authentic community.

Robert Regier is a practicing artist and professor of art at Bethel College, North Newton, Kansas, and Hesston College.



FAMILY CREATIONS

When Daddy Was There, He Was All There

Maybe it's just the stage four-year-old daughter is going through, or perhaps she was feeling a bit of anger over her father's absence this weekend when she said forcefully, "I like you better than Daddy, Mommy."

"Why," I asked, trying to rid my soul of any egotistical thoughts about being the favorite parent.

"Because you hatched me," and she grinned broadly with the innocence of Chicken Little.

We laughed together and big brother corrected her biology with a scornful, "People don't hatch!" I added, "Rhoda, do you know that when you love me, you love Daddy, too? God says a man and woman become one when they marry. Isn't that nice?"

She smiled thoughtfully, trying to absorb a bit of the divine mystery and my own mind wandered back to my parents' togetherness in the midst of absence.

While growing up, I never realized Daddy was gone as much as he was. Recently, I was shocked to hear Mother say he commuted to school for three years and was only home weekends.

Mother's genius for keeping us busy and happy in his absence and Daddy's talent

for giving himself to creative activities with us eight children when home gave our family a joy and stability many families who spend every day together never know. (Our family absences were even greater than most because of the years we spent in missionary children's boarding schools.)

No blank stares in a TV set or the hopeless, "Maybe later sometime, okay?" When Daddy was there, he was all there.

When our family of eight was divided awkwardly between the interests of older and younger members, we organized two hiking groups. Some days we four older ones, the "Highland Hikers," with lunches and canteens shouldered, baseball caps billed back, trekked to the tops of neighboring mountains with Daddy in the lead pointing out birds, anthills, weather happenings, and topography.

"Are there any lions here in Ethiopia?" I asked.

"There might be on that mountain," and he pointed to a hazy blue flat top to the south.

"Will we ever climb that mountain?"

"I'm afraid it's too hard for us."

"Oh, I bet I could even climb Kilimanjaro! Can we some day, please?"

"Maybe by the time you're 17 or 18."

After lunch on a shady mountain top he'd read a story from none other than Sherlock Holmes. (We hadn't heard of Christmas Carol Kauffman yet!) Then we'd return to take up chores at home so Mother with Daddy and the four "Little Huskies" could take their own mini-hike to a nearby picnic spot.

Of course, we often picnicked together as a whole family, but the thrill of special things for "just us older/younger ones" long remains.

Jewel Showalter spends her time mothering her three children—Chad, Rhoda, and Matthew—and writing an occasional article. She and her husband, Richard, live in Irwin, Ohio.



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A Riverside Watercolorist

The town is Koog aan de Zaan, where a half-dozen working windmills line the choppy waters of the Zaan River. On the winding Hoogstraat tall old mansions with high-ceilinged rooms mix with the older green-and-white frame houses. Ring the doorbell at one old mansion—at No. 48A—and it may be answered by an energetic lady with sparkling eyes and a friendly smile: Tineke Schaap-Stuurman, an active Mennonite watercolorist.



Tineke was the seventh and last child in the Stuurman family. The oldest sister, Grietje, and Tineke were the ones who showed artistic talent, and in spite of a 21-year age difference the two sisters spent considerable time together, drawing and painting. When Tineke was about to graduate from secondary school, her art teacher urged her to enroll at the Institute for the Training of Art Teachers, a school in the classical tradition located on the grounds of Amsterdam's famed Rijksmuseum. Tineke was accepted and found the Institute an ideal environment in which to develop her talent. Unfortu-

nately, this came to a sudden end: When the Nazis overran Holland they closed both the museum and the school.

Tineke spent the war years at home, taking care of her aged parents. She also tried to acquire as many diplomas and degrees in the fine arts as was possible under the circumstances. Shortly after the war Miss Stuurman became Mrs. Schaap-Stuurman. Four children born over the next six years left her with little time and energy for artistic expression. The tall old mansion was, however, a great place to house four active children!

During the sixties the children all left home and eventually got married. At last Tineke was able to get back to her chosen profession. And she began to produce as if she were making up for lost time!

Most of her work is done in watercolor, except for her portraits which are usually executed in black crayon. The majority of Sister Schaap-Stuurman's sketches and watercolors have been made along the Zaan and in the surrounding Waterland region. She works on location when the weather is nice, using a Volkswagen bus made into a movable studio.



During the winter months you can usually find her working in the Zaanland Historical Museum, where it is both warm and quiet. This museum has much to offer, especially to the student of Mennonite tradition and folklore in the Zaan area, all the more so says Tineke, because one of the museum's friendliest and most capable guides is a Mennonite sister.

Over the past ten years Mrs. Schaap-Stuurman has had numerous sales exhibitions and one-woman shows. In 1976 she had a one-woman show in the Prinsenkamer in Amsterdam. This year she was invited to return to the Prinsenkamer with an exhibit of watercolors on the topic "Historic Dolls."

When the towns and villages along the Zaan River were combined into one city called Zaanstad several years ago, two of Mrs. Schaap-Stuurman's works were bought to decorate the council room of the brand-new city hall. "From which one may conclude," says Tineke, "that I am no prophet, for I have found honor in my own country."

Jan Gleysteen, an artist and historian, lives in Scottdale, Pennsylvania, where he works for the Mennonite Publishing House and participates in TourMagination as a leader of tour groups of North American Mennonites to Europe.



John Ruth on Filming the Amish

(continued from page 17)

"A group of anthropology students saw the film in the Midwest, and one person asked how he could become Amish. That saddened me because he was only sentimental, not serious. He had missed the depths, the tremendous sacrifice."

As producer, John Ruth was interested in doing more than preaching a visual sermon. He had artistic designs as well. And the film has walked off with some respected awards—a Cine Golden Eagle, Honorable Mention at the American Film Festival, and a Gold Award at the Virgin Islands Film Festival. Excerpts were shown on CBS TV's *Sixty Minutes*, and the full 52-minute version ran on PBS-TV.

"In the film business you get your certification by how the film critics look at it. So I submitted it to the marketplace to 'authenticate' it. In that respect I'm not Amish. I want the ear of the world, the television audience."

"I need to test my work in the commercial and professional marketplace so I know if I should continue making films. If I can't, I shouldn't be wasting other people's money."

Ruth continues to have a mixture of emotions about the project. "Given the limitations we accepted we did okay. We made a very unspectacular film. We got what we could without being downright immoral about it. But this was no way to do a film. We sat down to see the footage we had shot, separated it into clumps according to theme; then I started to write script. When I shoot my next film I don't want to go candid camera. You can't shoot anything over again; your light can't always be right."

Given another chance, would he do it again? "I might do it again," answered Ruth. "There are many parts of the Amish story that touch people. It's part of my message."

Part II

Roots of Stability Within the Arts

While the February, March, April, 1977, issue of *Festival Quarterly's* "Trends in Music" dealt with the basic idea of stability at the core of great art, this article deals with ways of discovering and facing some of the ingredients of that stability. Permanence cannot be patented, stability cannot be rubber-stamped. In fact, enduring qualities in the arts can never be prescribed or predicted. The human story is to search constantly and to realize that each new art form requires a new perspective from us, the audience. Stability in art cannot become stagnation, change does not need to be chaos.

But how can stability be maintained without risking stagnation? How can change be effected without faddishness? One of the main dilemmas facing artists of all times is that of focus of the art. Does art exist because of the artist's attempt to reach the audience or because of the concept the artist wants to portray? At this crossroads lies one of the tests of stability of art.

All too often art (like much human conversation) merely tries to read the wavelengths of its audience (or listener), to make an immediate assessment of "where that audience is at." What follows is a quick pseudo-empathy, flattery job to win the confidence of the audience. Such art can take the form of the altogether familiar—afraid to estrange, dismay, or offend. While on the surface such art may appear to be very stable because it is comfortable, its stability may be only skin-deep. Underneath it may be nervously trying to cater to the line of least artistic resistance. What Thomas Merton says of our lives in general could also be said of some of our art specifically, "There is a natural laziness that moves us to accept the easiest solutions—the ones that have common currency among our friends. That is why an optimistic view of life is not necessarily always a virtuous thing . . . such optimism may be comfortable; but is it safe?" Stability in art needs to exist on a level deeper than common consensus.

On the opposite extreme some artists desire to impress or shock their audiences

Carol Ann Weaver
will join the music
faculty of the
Mennonite Brethren
Bible College,
Winnipeg, Manitoba,
this fall.



for the sake of creating "distinctive" art. This motivation, while often dealing with novelties and innovations, can also lead to gimmickery, a rush to the bandwagon of the newest tricks of the art. In the same way as "comfortable art," the bizarre-for-bizarre's-sake art has first to assess the audience, then cater to their surprise element, and offend *only* enough to fulfill the need to create something fashionably far-out.

Stability exists then, *not* in art which first tries to create a reaction from its audience in a way that makes the audience the literal sounding board or conscience for that work of art. Rather, stability exists in art which is created bravely enough not to be destroyed or flattered by audience.

Such art is an *action*, a *statement* of a concept which is struggling to be born though the medium of art. And because of its conviction, the art of statement rather than reaction becomes the art which contains stability. Fads and trends and local disruptions do not have to shape the course of the underlying current which guides this work. Tapping this current is tapping the Source that gives us life, making it possible for art to be a credo of life instead of a personal cry to be understood.

*Merton, Thomas, *No Man Is an Island*, "Prologue," (Garden City, N.Y.: Doubleday Image Book, Inc.), p. 10.

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"Out to Lunch"

"It was a strange feeling," Nancy comments as we leave a reunion where she has just seen old acquaintances who show no sign of change in the past decade.

"Apparently he didn't approve of how I was dressed; he ignored me until I spoke to him by name. Even then he refused to look at me. He never raised his eyes to meet mine."

"Do you understand why he was shunning her?" I asked our daughter, Judy. I'm curious whether a twelve-year-old can decipher the body language which is the last vestiges of the ban.

"Sure," Judy answers, "If you don't look his way he won't look your way."

We drive in a moment of silence. Aware that twenty-twenty vision is a gift of the young. They have an uncanny way of seeing through so much that adults deny, avoid, or simply block out. "See, the emperor has no clothes," a child said. Shame. Don't say it. Of course he has clothes. There's something wrong with us that we can't see them, right? Or maybe he is streaking in his underalls. And it takes the frank openness of a child to call it what it is.

"If you don't look my way, I won't look your way." Acceptance or rejection is first communicated with the eyes. Eye contact is the most basic, most elemental language of relationships, the chief means of granting or withholding approval, recognition, and validation of the other as a person of equal worth and respect.

Presence is the essence of caring and love. It is the prime indication of who is viewed as important by whom. It involves doing and saying very little. The meaning and the power lie in what is conveyed through simple attention and awareness of the other. The art of presence is simply "being there" for another in a genuine, caring, receptive, accepting frame of mind.

Refusing to be present with another is a way to communicate either superiority or inferiority. "I feel inferior, I can't face

you." Or, "I see you as unacceptable, I will not say it in words, I will show it by shunning you."

More subtly, I may continue to converse with you, but remove myself from truly being with you by emotionally leaving the scene. You can tell I'm out to lunch by my eyes. It's like little windows in the eyes suddenly snap shut. You know I've left, even though the signal is little more than the absence of a sparkle and it's hardly evidence of desertion even though you know I'm distant or disinterested.

Refusing to be there with you can be experienced as a signal to "drop dead," an invitation to die. It is seldom intended that way. More often it is meant as a command to "stop existing in a particular way," or to "stop being the way you are and be the way I expect you to be." But the recipient gets only the first two words of the message. "Stop existing," or "stop being." The rejection hurts. Painfully.

To love you is to be there for you. To love me, be present with me. Words can be beautiful. But the eyes say even more. The atmosphere communicates most. To be there for another as you would have them be there for you is what love is truly about. Be there with acceptance. Be there with disagreement. But be there as you are. See me as I am.

You don't have to look my way for me to keep looking your way.

David Augsburger is
an author and
Associate Professor of
Pastoral Psychology
at Northern Baptist
Seminary, Oakbrook,
Illinois. In June 1978
he will join the
faculty of the
Associated Mennonite
Biblical Seminaries.



Nominate a Reader!

CONSIDER your acquaintances who may not read or subscribe to *Festival Quarterly*. YOU must know of some likely candidates whom we don't. HERE'S a list to get your thinking started. THEN list your nominees' names and addresses below so we can invite them to become readers. THANKS!

Your favorite person
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Your nastiest neighbor
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Your brother
Someone in your church school class
Your lawyer
Your pastor
Your pastor's wife
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Your local theater group
Your car pool
Your feed man
Your nearest neighbor
Your mother and father

Someone in your youth group
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Your school's librarian
Your song leaders
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Your tenants
Your grandparents who love quilts
Your secretary
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Pilgrims' Progress?

James and Jeanette Krabill of Elkhart, Indiana, began a year of French language study in Paris, fall, 1976. They plan to go on to Africa as teachers under the Mission Board, Elkhart, Indiana.

Within the next few days ("the Lord willin' and the creek don't rise") we will join a small band of fellow travelers and set our faces toward Jerusalem, thus embarking on what in former days would likely have been called "a pilgrimage." We are not, of course, the first to undertake such a venture. For at least fifteen hundred years, ever since Helena, mother of the fourth-century Emperor Constantine, made a visit to the land of the lowly carpenter and uncovered what she considered to be His "actual crucifixion cross," Christians have been wholly fascinated by holy treasures and holy places.

These attractions reached a particular peak of preoccupation during the Middle Ages when, in fact, they became some of the most important features in the European religious landscape. Guidebooks were even printed to supply the voyagers with detailed information concerning the various possible routes to be taken, significant sights not to be missed along the way, and, of course, what one could expect to find upon arrival at any of the many hallowed destinations.

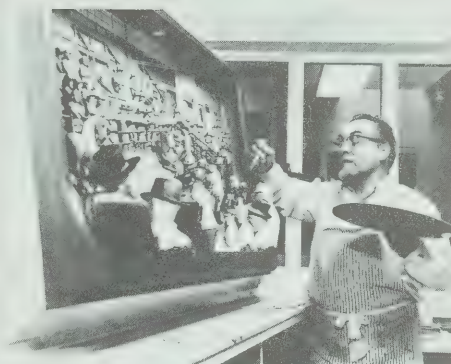
In Loretto, Italy, for instance, one could visit the original house (miraculously transported by angels from Nazareth) where the Virgin Mary first received news that she was to bear a son. Cologne, Germany, on the other hand, was famous for the remains of the three kings who presented gifts to the holy Child. In Trieste, it was the seamless robe of Christ which was enshrined. And in Walsingham, England, were displayed a joint from one of Peter's fingers, a part of the table at

which the Last Supper was eaten, some of the clay out of which God made Adam and, the most prized possession, a small bottle of milk (since reduced to powder) taken from the Virgin Mary's breast. For more adventuresome pilgrims, St. Patrick's Purgatory in County Donegal, Ulster, provided particular excitement, for it was there where one could descend into a cave and witness the very tortures of hell itself.

To the medieval mind, human beings were considered powerless, only capable of surviving through their dependence on the supernatural. And relics—objects similar to those mentioned above—as well as the pilgrimages which accompanied them, were the main channel through which supernatural power was available for the needs of ordinary life. We Protestants, of course, never waste much time trying to understand, much less sympathize with these strange religious exercises. And for Anabaptists it is so much easier to simply accept founder Menno's colorful definition of pilgrimages as being "nothing but human invention, self-chosen righteousness, open seduction of souls, an accursed abomination, provocation of God, shameful blasphemy, and a disobedient refusal to bow to the holy Word of God. In short, a false, offensive religion and open idolatry, things concerning which Jesus Christ has not left nor commanded us a single letter." (Under such circumstances, we would hate to think of our upcoming trip as "a pilgrimage;" how fortunate we are that someone has provided the title of "Mid-East Travel and Archeology Seminar.")

And furthermore we moderns no longer really need pilgrimages: why undergo the discomforts of a strenuous journey when Pan Am and Holiday Inn are waiting, eager to serve? Gone are the days when we return home with superstitious relics stuffing our pockets, for colored slides and small bottles of Jordan River water have long since replaced them. And how wonderful it is to be living in an age less bound by physical sights and keepsakes . . . when one can visit the Holy Land for the more noble reasons of . . . uh . . . seeing the Mount of Olives . . . wetting the tongue at Jacob's Well . . . and, uh . . .

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WHAT'S COOKING?

One of "Mom's Mixtures"

A friend reports that when she asks her family what they want for dinner, they say, "Oh, Mom, make one of your mixtures!"

Breathes there a cook who does not occasionally love to leave cookbooks on the shelf and begin adding and mixing, stirring and tasting, and adding again? Cooking is chemistry and art, and more. You work with heat and cold, coagulation of protein and breaking down of carbohydrates. The elements hold color, shape, texture. The mechanical choices include rolling, beating, kneading, chopping, crushing, folding. But the supreme advantage of cooking, seldom open to artist or chemist, is this—the mixture may be tasted!

Not every experience in the kitchen holds this much promise. Breakfast must be ready at seven, dinner comes every night of the week, lunch every day of the year. The scrambled eggs get watery, the salad dressing is not quite right. Too often the cook finds no time to do research in chemistry or produce works of art. If you take the risk of a creative venture, the result might be a failure which thrift demands that someone eat.

Happily, sometimes freedom is followed by success! One afternoon when strawberries were ripe, I produced a pie which brought calls for encores throughout the strawberry season. The recipe should work equally well with fresh raspberries or peaches, and maybe frozen fruit, given a few adjustments. The ingredients are wholesome and not too rich, the sugar content relatively low.

Creamy Strawberry Pie

Have ready:

1 9-inch graham cracker pie shell

1 quart fresh strawberries or other fruit

Combine in saucepan:

½ c. water

1 package unflavored gelatin

Stir gelatin mixture over low heat until gelatin dissolves. Cool to room temperature.

Combine in blender:

1 c. strawberries

1 ¼ c. cottage cheese

¼ c. sugar

cooled gelatin mixture

Whirl a few minutes until smooth and creamy. Pour into pie shell. Chill 1-2 hours or until set.

Combine in blender:

½ c. water

1 c. strawberries

3 T. sugar

1 T. cornstarch

Whirl until smooth. Transfer mixture to saucepan and cook over low heat, stirring frequently until mixture boils. Cook 2-3 minutes. Cool to room temperature. Pile remaining berries (slice if they are large) onto chilled cottage cheese mixture in the pie shell. Pour cooled glaze over all and chill several more hours. Serves 6 or 7.

If you don't have a blender, crush the strawberries by hand and beat the cottage cheese mixture with an electric mixer. If raspberries are used, all the berries except those piled whole onto the cottage cheese mixture should be sieved to remove seeds. Of course, cooks who work with mixtures will know these things!

*Doris Longacre
and her family
live in Kansas,
where she is
again a student.
Doris is author of
the More-with-
Less Cookbook
and has served in
MCC's Food
Production and
Rural
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The Best Mennonite Bargain Ever Gotten

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2. The story well told in 100 words or less.

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The best told story of the best bargain will be printed in **Festival Quarterly**. The writer will receive a free two-year subscription (or renewal) to the **Quarterly**. **That's first prize.**

Honorable mention goes to the next two best bargain stories, which will also be printed. Each writer will get a free one-year subscription (or renewal) to **Festival Quarterly**.

What to do—

Submit your story in 100 words or less, with your name and complete address, by **October 31, 1977**, to "Best Bargain Contest," **Festival Quarterly**, 2497 Lincoln Highway East, Lancaster, PA 17602.

Sauder Museum

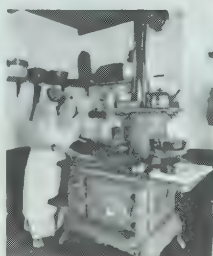
Sauder Museum, located one mile north of Archbold, Ohio, on State Route 66, then ½ mile east on State Route 2 or Turnpike from east, exit 3. From west, exit 2.

Talented craftsmen have been hired—old-fashioned glassblower, blacksmith, potter, quilters, artist; also there will be chair caning, woodworking, weaving, and leather craft, to mention a few.

There is a large building, 100' x 220' which shows black swamp farm machinery, shop tools, and domestic items together with life of the early homes.

Museum hours are Tuesday through Saturday from 10:30 a.m. to 5:00 p.m., except Saturday until 8:30 p.m. and Sunday 1:30 to 5:30 p.m. A restaurant, also located on the grounds with free parking, is open from 11:00 a.m. to 9:00 p.m. The restaurant, which seats 300, features home cooking and has its own bakery and banquet room.

This museum is a place you will want to visit.



Center for Amish, Mennonite, and Hutterite Studies Begun

A new division within The People's Place arts and crafts center has been announced. Intended as an educational extension, The Center for Amish, Mennonite, and Hutterite Studies will feature a growing list of not-for-profit informational, educational, and cultural activities subsidized by the regular program at The People's Place.

High on the list are college-level weekend seminars for anyone interested in the identity and cultural aspects of these peoples. Slated for October, 1977 and April, 1978, these weekends will serve as an introduction to the faith and culture of various Amish and Mennonite groups. Staff speakers will be Phyllis and Merle Good. Special guest speaker will be Dr. Donald B. Kraybill, well-known speaker, writer, and sociologist from Elizabethtown College. The seminars will be coordinated by Joanne Ranck.

In addition to this introductory seminar, several more specific ones are being planned for the future.

Also planned are a weekend Writers' Conference and a weekend seminar on the Visual Arts. In the planning stages are a

weekend Film Festival and a weekend Music Conference.

The Center will continue to sponsor the Winter Cultural Series, bringing outstanding artists and craftspeople to The People's Place for a Monday and Tuesday evening presentation. The Series normally includes four different events.

"Thanksgiving at The People's Place" will be presented this year again on Thursday, Friday, and Saturday, November 24, 25, and 26 at 6, 7, 8, and 9:00 p.m. each evening.

Various activities not open to the general public are also being planned for The People's Place Associates which are announced in their newsletter.

"The Center is intended to open up channels of communication among our own peoples, with the general public, and with many individuals whose varied interests concerning our faith and culture bring them to our center."

Interested persons can obtain a brochure and information by writing to The Center for Amish, Mennonite, and Hutterite Studies, The People's Place, Intercourse, PA 17534.

New "Symbol" Paintings



Aaron Zook

Aaron Zook, woodcarver and artist whose three-dimensional paintings of Old Order Amish life are on exhibit at The People's Place, has recently completed a series of four special triangular paintings for the four corners of the upper room of the Amish Story Museum.

Each painting depicts one of the key religious symbols of the Amish community: (1) a scroll with Genesis 12:1-3 in Hebrew, (2) the bread and the wine in time-of-Christ setting, (3) the dove descending, and (4) foot washing in contemporary Amish setting.

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They include all persons associated with churches related to the Mennonite Central Committee (MCC).

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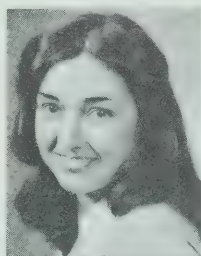
"The Newcomers" Looks at Family Relationships



Adamarie Mast



Don Ziegler



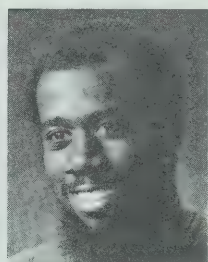
Rachel Thomas Pellman



Kenny Pellman



Veryl Witmer



Lewis Thrash

How did a Mennonite family react when one of their own "had to get married" in 1957? Was it significantly different from their response when one of their daughters leaves her husband in 1977? Do Mennonites face social change and changing family values in much the same way most Americans do?

The Newcomers is Merle Good's newest play and it probes the changes of attitudes and lifestyle of the Newcomer family. Each act of the three-act play takes place in a different decade—1957, 1967, and finally 1977.

Good sees the drama as "an attempt to look at where we've been. Many of us are in shock from the fantastic change we've gone through in the past generation. Not only is this expressed in how we dress, what occupations we choose, and our attitudes toward the Old Order world-view. It has 'come home' too—in the size of our families, our relationships, our happy moments, and even in what scandalizes us now."

The Newcomers premiered at Dutch Family Festival on Tuesday, August 2, at 8:00 p.m. and is continuing its five-week run, Tuesdays through Saturdays at 8:00 p.m., closing on Saturday, September 3.

Good is also directing the play; "It deals with many themes our people have experienced these twenty years. If we are successful in the staging, that sense of time sweeping over us must prevail."

The lead role of Grace Newcomer is played by Adamarie Mast of Lancaster. Grace's husband, Ezra, is portrayed by

Don Ziegler, also of Lancaster. In many ways, the play views the decades through the parents' eyes.

Other actors include Rachel Thomas Pellman as Sharon, the daughter who leaves her husband. Rachel played the lead role of Hazel in the feature film, *HAZEL'S PEOPLE*. Kenny Pellman is cast as the sensitive son, Daniel, who reads poetry at the local FM station; Veryl Witmer of Manheim as the penitent John Mark who "gets Dorcas in trouble;" Jerry Lehman of Columbia as Roger Lapp who is totally shocked by Sharon's divorce plans; Lewis Thrash plays Billy, the G.I. who turned peacenik; Kate Duncan performs as Ginnie, the Newcomer daughter who wants to marry Billy.

In the role of Junior Newcomer is Jay Hoover of Leola; Hope is Judy Miller of Lititz; Hope's husband, Homer, John Martin of Elizabethtown; the family physician, Dr. O'Neal, Jay Brubaker of Rothsville; young Hope Newcomer in Act One and Hope's daughter Jonelle in Act III, Emily Whiting of Lancaster.

The Newcomers represents the tenth full-length drama written by Merle Good in the past ten years. All have probed some aspect of the Mennonite-Amish experience with themes familiar to all people—failure, growing old, war and peace, the moment of faith, rupture in relationships, waiting for salvation.

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Walking Through the Fire, by Laurel Lee. E. P. Dutton/A. Henry Robbins, 1977. 113 pp. \$6.95.

Walking Through the Fire is a gift. The book is Laurel Lee's story of her death coming fast while pregnant with her third child. When she began to perspire uncontrollably and cough through the night, her doctor ordered her to be X-rayed. She refused, thinking of her unborn child. That was only her first battle.

There is such fullness in this woman's life—and in her telling—that it leaves a reader moved, speechless, touched. Though struck by overwhelming illness, Laurel rebounds with a winsomeness that would seem unreal if it were not so genuine. It is not that she is ignorant of how sick she is.

"At that moment I could see birds flying north again. They seemed free and I felt bound.

"I had studied Hodgkin's disease. Like an examination where the answers are on a page in your textbook, I could see the survival-rate graph for the third stage.

"The print was too small to read, but it was a reduced residue of years.

"*I have three little children, not even old enough for school.*

"That is so searing a thought, so like an At War headline that I said it out loud.

"Dr. Temple took some Kleenex out of the drawer and wiped my eyes. I hate to pull people into my drama. Let them be free. So I pulled out my defensive mechanism, girded myself in

its armor, snapped the visor over my eyes, and asked, 'How will this affect the managing treatment policy?'

"Dr. Temple replied, 'You will be scheduled for regular X-rays and liver-spleen scans.'



Laurel Lee, author of *Walking Through the Fire*, with her children, Anna, Mary Elisabeth, and Matthew.

" 'But I don't even have a spleen any more.'

" 'Oh, that's right,' he said softly, and left the room.

"I was alone. What could I do with my mind? It was like I was in an elevator and my will could push the up or down button. . . ."

The question is what sustains her, what makes her spirit live, her good humor win? Her faith is at her core. But it never leads her to preach sermons. It does seem to keep any bitterness or anger at bay.

Laurel Lee has a childlikeness that makes her wise. She is a poet. Her book is more a song than a diary. Not for a moment does she lapse into wordiness, theorizing, intellectualizing. Instead she tells her story sparingly with fairy-tale-like drawings in the margins. The power comes in what she does *not* say. And in that she demonstrates her craft as a writer.

Laurel Lee is a survivor, whether Hodgkin's disease ever destroys her or not. She will live on in her mixture of joy and anguish even though her husband, Richard, cleans out the closet and takes her clothing to Good Will; then leaves home with the babysitter while Laurel is in the hospital.

Most of us cannot take the opposites inside this woman. We need to decide that she is either a harebrained mystic or that eventually despair will catch up with her. It is to Laurel Lee's credit as a writer and her genuine spirit as a person that a reader can believe the totality of her experience.

Reading this book is a spiritual event.

The People's Place presents



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Black and White in Color—This Oscar winner (for Best Foreign Film) deserves attention, though hardly an Oscar. Set in the French and German colonies during World War I, the film traces the militarization of an intelligent youth. Subtle and graphic, this film is probably much more important to Menonites than *Hearts and Minds*. (7)

Cria—A lyrical attempt to discover how one's past and present overlap and almost merge. Geraldine Chaplin is winning, but the confusion of the storyline ruins what seemed daring filmmaking. (4)

The Deep—Undersea adventure with jewels and drugs. Robert Shaw manages to prove his craftsmanship in spite of wobbly storyline and editing. (5)

I Never Promised You a Rose Garden—An intense look at a young girl's mind and her fear and courage in getting well. Bibi Andersson is excellent as the doctor. (7)

The Island of Dr. Moreau—Based on H. G. Wells' tale of a scientist at work to prove hereditary links, this film swings between melodrama and intense drama. Burt Lancaster is superb (once again) as the deranged doctor bent on transforming men into animals and vice versa. (5)

La Grande Bourgeoise—Socialist hogwash. Italian film depicting the tale of a brother's dark defense of his sister. Didactic and slanted. Catherine Deneuve and Giancarlo Giannini star. (3)

The Last Remake of Beau Geste—A Marty Feldman spoof of three earlier attempts to tell the Geste experience with the French Foreign

Legion in the desert. A laugh per hour in this 90-minute film. (3)

Looking Up—Sometimes tender, sometimes whacky, sometimes purely inept, this story of a large extended family's ups and downs meanders astray. (3)

MacArthur—If you enjoy studying history, personalities, and war, you'll love it. Gregory Peck is magnificent. And yet, the film lacks soul and unity somehow. Tells the story of the General. (6)

Man on the Roof—For pure craft of storytelling and all the essential elements of filmmaking, this Swedish film ranks as one of the year's most clever, most intense. It tells the story of a sharpshooter bent on revenge on society, especially the police. Not for children. (8)

March or Die—What seems to be a formula war frolic reaches a rare depth. The futility of war, the foolishness of bravery stands stark at the end. (7)

Nasty Habits—A very obvious spoof of Watergate, using the religious establishment (Catholic) as the setting. Absolute nonsense. (2)

One on One—A delightful yarn about a high school basketball star lost in the college world, falling in love with his tutor and psyching out the coach. (5)

Orca—A whale takes revenge on the man who recklessly killed its mate and offspring. Richard Harris and Charlotte Rampling star. Doesn't make it on any score. (2)

The Other Side of Midnight—Trite mush. A deserted lover works her vengeance on the young soldier who never came back. Soupy. (3)

Rollercoaster—A surprising thriller. Timothy Bottoms plays a crazy young man who sets bombs in amusement parks. The Sensurround effects help. Pure diversion. George Segal stars. (7)

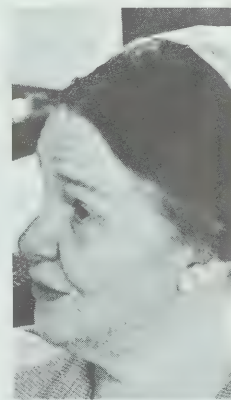
Sandakan 8—Deserves an Oscar. A poignant, searching story of a modern Japanese journalist's quest for the truth about young Japanese women sold into prostitution by their families in the pre-World War I era. Touching, Eastern-paced, and thoughtful. (9)

The Sorcerer—This movie is not for the squeamish. American director William Friedkin tells the harrowing yarn (with gorgeous photography of awfulness) of four criminals at the end of themselves in a South American jungle. Hard to determine if its aloofness is a weakness or an asset. (7)

Star Wars—A sci-fi achievement. Children love it. However, beneath the spectacular effects, the film runs more shallow than it pretends. (6)

Stroszek—A sensitive film by Werner Herzog, West Germany's new notable director. Three persons, outcast for various reasons, cope to survive in the Old World. It is hard. So they come to the New World where things aren't much better. Well crafted, well acted, and soulful. (8)

Films are rated on a scale from 1 through 9, based on their sensitivity, integrity, and technique.



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RECLASSIFIED

An army officer tried to convince a young Mennonite to join the army. He began: "If you join, you have two alternatives: you may be accepted or you may be rejected. If you should be accepted, you still have two alternatives: you may stay in the U.S. or go overseas. If you stay in the U.S., you should be okay. If you go overseas, you still have two alternatives: you may go into combatant service or you may be drafted into other work. Even if you go into combat, you face two alternatives: you may be wounded or then again, you may not. Even if you are wounded, you have two alternatives: you may die or you may live. Even if you die, you still have two alternatives!"

An elderly Mennonite lady in Illinois decided she was watching too much TV when she realized she was including the soap opera characters in her prayers for missionaries and children.

Six staff members of the Akron Mennonite Central Committee bedded down for the night on army cots in the rifle range of a National Guard Armory, after crawling endless miles through a February blizzard. They were on their way to the MCC Annual Meeting in Metamora, Illinois. Breakfast was provided by the Salvation Army.—LINK, published for North American MCCers.

Representatives of the Historic Peace Churches met for a regional planning session of New Call to Peacemaking recently. A friendly discussion took place in which a Friends member tried to explain the difference between a Friends church and a Friends meeting and a Mennonite member the difference between the various Mennonite branches. As the discussion became more animated, Paul Hess, pastor of the Brethren in Christ Church of Abilene, Kansas, spoke up: "Let's remember, we are all brethren in Christ!"

Overheard in VBS: "There are two kinds of people in the world: the Mennonites and the bad, and the Mennonites decide which is which."

For conference goers: A church leader who was known to desire the office of the conference moderator received the election on a third ballot. He accepted the position with grace, then in prayer thanked the Holy Spirit for His leading, giving him full credit for what had transpired. One delegate was heard to comment to another: "The Holy Spirit sure had a close call today."

A young Amish man from Lancaster County made his first trip to New York City. His mother asked him to send her a postcard from the big city. The card came soon with this brief message. "Ay! Ay! Ay! Ay! Ay!"

Katie Funk Wiebe is a writer and teaches English at Tabor College. Her most recent book is Alone.

The editors invite you to submit humorous stories and anecdotes that you've experienced or heard. We are not interested in stock jokes—we want human interest stories with a humorous Mennonite twist. Keep your submission to no more than 100 words and send them to Katie Funk Wiebe, Tabor College, Hillsboro, KS 67063. She will give credit to anecdotes she selects.



How Do You Really See Me?

I was southerly raised, educationally and economically disadvantaged, culturally and ethnically demeaned, morally and religiously uncommitted.

Now I am, in contrast, northerly residing in Lancaster County, educationally and economically advantaged with an earned doctoral degree working as a college dean, culturally aware, ethnically proud of my heritage, morally and religiously committed with a wholesome family concept.

Yet when I was invited to speak on last Fathers' Day in two different Mennonite churches, one of my first questions was, "Why me?" And another, "What should I say to these Mennonites who have the reputation of wholesome families and faithful fathers?"

The two audiences of mixed dress listened attentively to my discourse on "A Biblical Example of a Good Example," and "Exhortations for Contemporary Fathers." Afterward many men and women commended me as they cordially shook my hand.

Thus to me, those two Fathers' Day rhetorical events were uncommon and I am still in wonderment: Is a new thing happening among these Mennonites in permitting me to sound forth from their sacred podium on Fathers' Day? Am I more than a curious phenomenon chanced to be free from most of their stereotypes about Afro-Americans?

I hope they see what I was in not all points typical, and what I am is not necessarily typical. But I hope they accepted me for what I am as a *person*—even as a "newcomer"—and above all as a brother "twice born" with a gift or two to share with them.

During my two-year employ by Messiah College, I have been obliged to associate with select members of the Philadelphia Mennonite Council, the Philadelphia Bethany Day Care, the Mennonite Student Services, The Eastern Mennonite Board, in addition to VSers, college students, and neighbors of Lancaster County. My contacts thus touched the rural and urban, the professional and nonprofessional, and to my surprise, a number of Afro-American Mennonites!

Through these and other associations, I am appreciating and identifying as well as learning more and more from the Mennonites as they share with me their cultural heritage, their expressed convictions for peace, their social service, their benevolent works among inner-city minorities, and their cross-cultural interest.

I further hope to have more and more opportunities to share with them in a variety of other ways and situations, culturally as well as spiritually for our *mutual* growth.

Dr. Abraham Davis, Jr., is dean of Messiah College's Philadelphia Campus. A resident of East Petersburg, Pa., he is also a dramatic reader of Afro-American literature and rhetoric.

The editors welcome Mennonite members of non-white minorities of any nationality to write stories dealing with their own experiences of belonging to a minority group. Manuscripts should be no longer than 400 words.

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*It wasn't
that they didn't love each other . . .*



the newcomers

A NEW PLAY BY MERLE GOOD

Fresh from its 25-night premiere at Dutch Family Festival in Lancaster, *The Newcomers* is now available for production by other groups. For scripts and information write to Dutch Family Festival, 2497 Lincoln Highway East, Lancaster, PA 17602. The play runs about 2 hours and 10 minutes and requires 13 actors, 8 male and 5 female. *The Newcomers* is the most talked-about play ever produced in the Festival's ten-year history.

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festival quarterly

exploring the art, faith, and culture of Mennonite peoples



Mennonites Should Lose/Use Their Tempers

A TESTIMONY TO THE LASTING POWER OF CHRISTIAN HOPE in a struggle that will go on until the end of time

The Wanderers . . . a story of the torments of faith and doubt in a Christian community persevering against all odds.

Based upon vivid personal experience and historical research, *The Wanderers* recounts the 1,000 mile wintertime trek of the Mennonites trying to escape Russian persecution in the '40s. The events are dramatized through the lives of three generations of women, determined to preserve their Christian heritage.

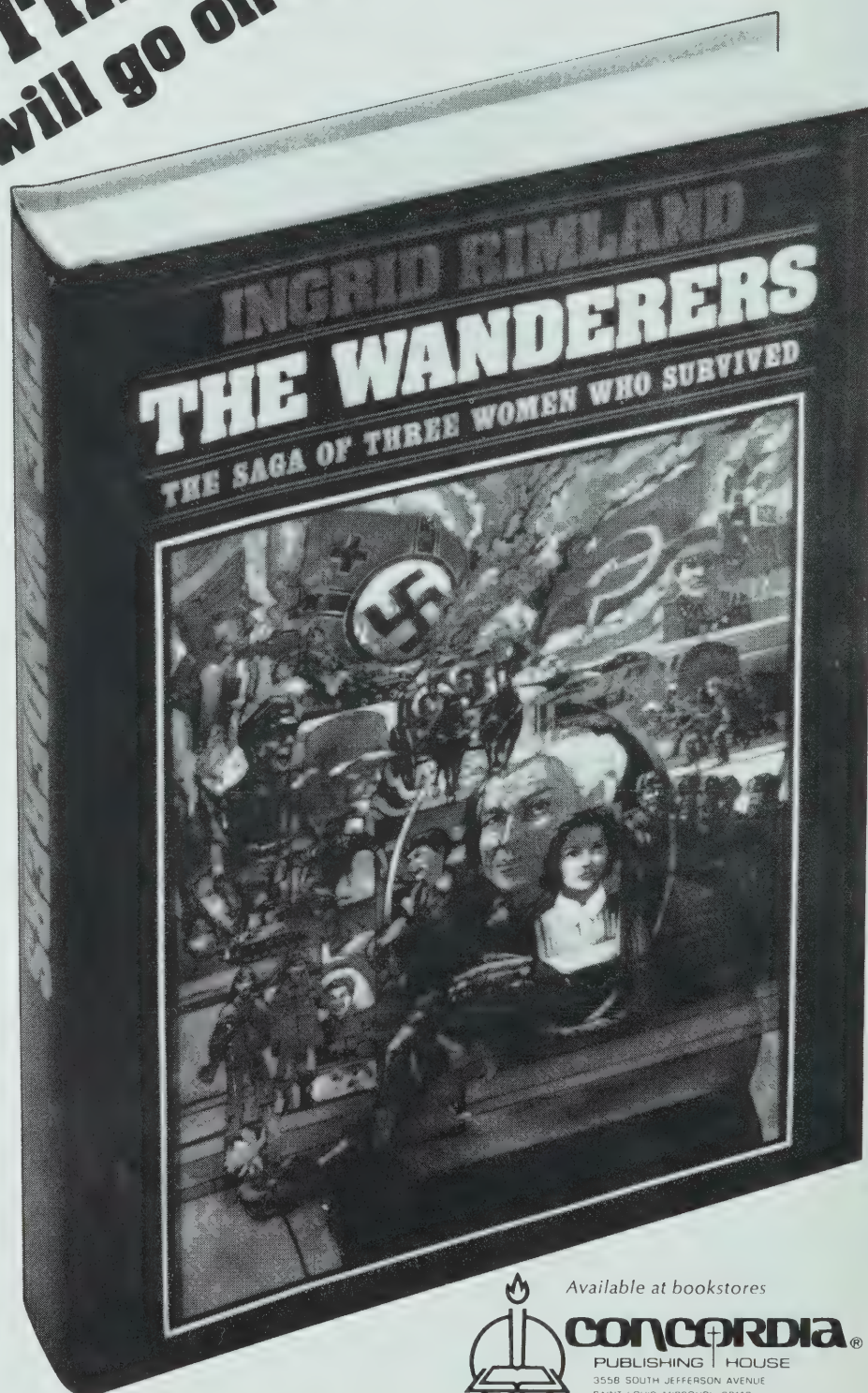
The Wanderers depicts what happens to Christians and the Church in a totalitarian system. It portrays the struggle between patriotism and piety, religious isolationism and the brutal impacts of a hostile world.

The Wanderers . . . a small Christian community whose members wanted only to live and work in peace . . . and how they survived those who would refuse to let them.

INGRID RIMLAND was nine years old when she and her family raced across Berlin during its severest bombardment. She was a member of the depleted Mennonite remnant that found a refuge in the Paraguayan jungles. Thence to Canada and to the U.S., where she began to study English at the age of 30. This is her first novel.

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Criticism

The collective wisdom (!) at **Festival Quarterly** has run aground. We need outside opinion on the matter of criticism. Shall FQ review Mennonite written/performed/produced drama and music events, films, and art shows?

This much we're sure of: criticism, when done fairly, without personal swipes or pressured praise, from someone qualified to judge, is helpful.

All of us are short on time and money. Many of us are interested in the creative products of the Mennonite world. Trusted critics could help us bridge the gap between wondering how good a concert in Winnipeg was and not being able to be there, having an interest in the latest title in the Anabaptist Series but not having enough time to read it, wishing to see the ceramics exhibit at the college several states away, but having no budget to get there. And we could all profit by seasoned interpretation of a drama, novel, or art show. What was meant? Was it communicated clearly? Is it true?

The questions crowd in. Here's where we need prudence.

1. If we decide to publish reviews, who and what qualifies for critique? (Only official institutional events? Anything "Mennonite" that does *not* happen in a church? Only if "degreed" persons are involved? Only "commercial" projects?)

2. Who are qualified reviewers? (Who has sufficient quantities of breadth, maturity, know-how, and experience to be trusted?)

3. By what standards do we judge? (How well "it" told the truth? How professionally "it" was done?)

4. If a concert happens in Kalona, Iowa, does anyone in Swift Current, Saskatchewan care?

5. If a community has a good experience with their production, does it matter if it had quality? (Do "church" and "professionalism" necessarily war?)

6. What are appropriate criteria for judging a creation? (Its truthfulness? Its professionalism?) With what should it be compared? (The larger world? Other Mennonite creations in the same category? How far the artist has come, as in "That's pretty good for a Mennonite"?)

Why bother with the subject at all? Good question. Maybe we shouldn't. If I liked *Roots* and you didn't, we can have a lively discussion. But our conversation might become a battle if we talk about a piece from closer home.

On the other hand, isn't it time we began to *maturely* pass judgment on our own productions? We need something above the gossip level to keep us in time.

How to move? What to do? FQ welcomes your wisdom. PG

Caught Between Sins

There's a thin line between thanking God for myself and thanking God that I'm not you. To do the second is sin, but to *not* do the first is also sin.

So we're caught between sins.

Most of life boils down to discerning this ambiguous line.

If I'm born orange, or if I grow up orange, Jesus' love invites me to discover the joy and strength of my orangeness. But if when I say "I'm thankful I'm orange" I really mean "I'm glad I'm not purple," my celebration has turned to war.

The other temptation is as great. To prevent war and jealousy, I pretend I'm not orange. In fact, I'm nothing. To keep myself from excluding the purple people, I exclude myself. I put myself down and slip into despising myself and my orangeness.

Is it good to be Mennonite? Chinese? Tall? Educated? Canadian? Black? Musically inclined? Yes! By all means, yes! But woe unto us when the joy of our identity turns to the vicious (regardless of how polite) exclusion of others. And woe unto us if we flee from our true selves because we haven't learned how to love both our neighbors *and* ourselves.

For too long we have tried to destroy ourselves to love others. The miracle of loving persons unlike ourselves is no less commanded, but we can't begin or continue that task until we embrace our very selves before God.

Therefore, identity, tradition, and symbol constitute urgent agenda. As urgent as peace. Loving starts at home. Only then will I learn how to love you. As myself. MG

3 Editorials

4 This Quarter's Book Offer

6 Did You Know That . . .

8 Letters

We're in the heat of a mail deluge and we like it a lot. The Readers' Survey responses are coming in. We promise to stew over them—all in an effort to make FQ a more useful and readable paper.

10 Mennonite Books: In Review

11 Publishing Notes

12 Mennonites Should Lose/Use Their Tempers

Some of our peace-lovingness may be backfiring. Dave Augsburg suggests some healthful ways of handling our anger—instead of sitting on it.

14 Amounting to a Hill of Beans

16 Thanksgiving Memories

It's time we developed a literature of memories. It's a good way to salvage our identities and keep the grandchildren close. You might want to start a notebook of some of your own recollections.

18 From Africa Toward Hagerstown

19 Trends in Music

20 American Abroad

Share Jim & Jeanette's quiz with the whole family. Or your Sunday school class. It may be a good way to inspire a study of overseas mission.

22 Quarterly News

23 Cultural Calendar

24 At the Schools

26 What's Cooking?

27 Eyeful

Bob Regier's challenge is worth a serious discussion. See what your children think of the idea. They may inspire you enough to make the suggestion to your congregation's leaders.

28 Foreign Beat

29 Family Creations

29 Mennonite-Your-Way News

30 People's Place News

31 Dutch Family Festival News

32 Best-Selling Books: In Review

33 Quarterly Film Ratings

34 Reclassified

35 People Stories

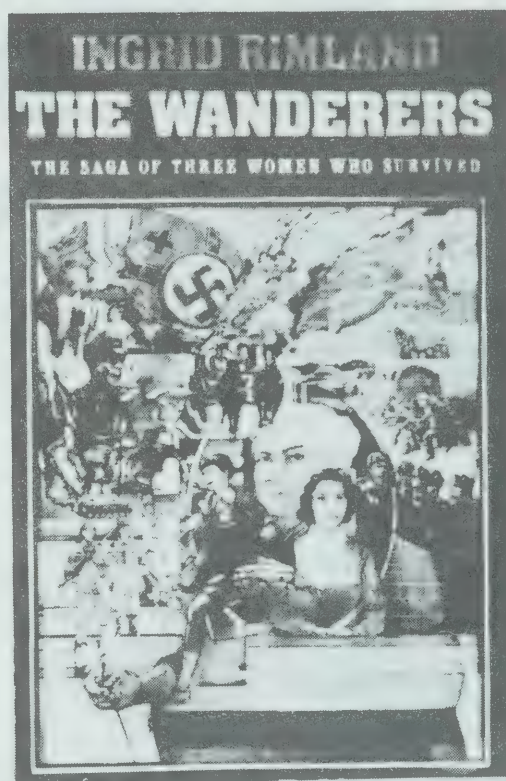
Lupe de Leon's early years are coming alive in a novel he's tackling. Here's a short story from it, rich with detail.



page 12



page 14



FQ price: \$7.95
(Regular price: \$8.95)

A Moving Story, Powerfully Told

Ingrid Rimland has been there. It is the only way she could have told with such power **The Wanderers**, the story of Mennonites escaping torture in Russia during the forties.

The Wanderers is built around three women—Katya, her daughter Sara, and her daughter Karin. These women live with gusto.

Katya's strength is the oak variety. Enduring, but not without feeling pain. It isn't that the imprisonment of her husband or her own abuse by soldiers doesn't hurt. But she is not destroyed. Again and again she survives. Even when the youngest boy's body is brought back to her on the little express wagon. She still goes on, bending lower in her graying age, but going on.

Sara is a different stripe. Joined with her mother's

rich blood is her father's wilder variety. She is the daughter of a rape. And she bears the scars, the boiling up of two clashing bloods mixed. But in the newer world she, too, keeps faith.

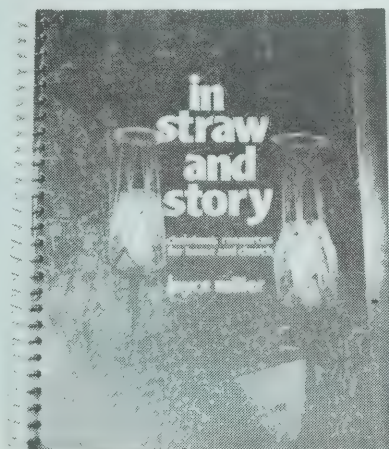
The question is whether Karin will remember who she is. Will Katya's granddaughter forget the hope? Might Karin be lost despite her grandmother's suffering? What of the faith will translate to the new world of Paraguay?

The Wanderers is full of drama. The characters have body and blood. And its questions of faith are real, never trite, not to be ignored. It is a good read, an unusual novel that will excite and trouble. **Festival Quarterly** readers should have it.

Good Winter Reading

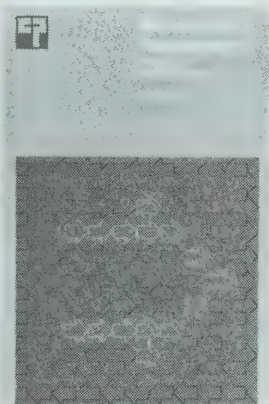
Christmas should be celebrated with meaning. That's why Joyce Miller compiled **In Straw and Story**. The large spiral-bound book is, she says, "a potpourri of resources, music, worship services, plays, recipes, patterns for handcrafted gifts and decorations, and traditions for use in a Christ-centered celebration for individual families and churches."

FQ price: \$6.95
(Regular price: \$7.95)



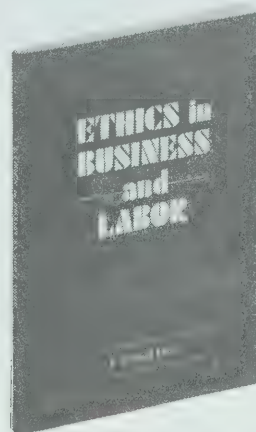
Here are reflections by Frank Epp, prompted by all the anniversary celebrations among Mennonites during the last few years. Our history is deep and rooted, but what of our future? "We need a broader and deeper probing of the problems facing our Mennonite peoplehood and a more deliberate search for the answers," states Epp. He proceeds to discuss unity and specific church relations; then poses possible discussion questions.

FQ price: \$3.90
(Regular price: \$4.50)



This is a book to read and study. Dan Hess heads straight into the emotional conflicts often surrounding Christians in business. The book's concerns are ethical business practices, use of power, labor relations, and more. Hess attempts an even hand and has designed discussion questions, activities, and additional reading lists.

FQ price: \$2.65
(Regular price: \$2.95)



How to Order

See Section A on the Quarter-Order, the mail-order card attached between pages 10 and 11. Mark clearly. Cash orders will NOT be charged postage and handling. Charge accounts will be charged 50¢ per book for postage and handling. We prefer cash. Past offers also listed on Quarter-Order.

The FESTIVAL QUARTERLY is published quarterly by Good Enterprises, Ltd. at 2497 Lincoln Highway East, Lancaster, PA 17602. The QUARTERLY is dedicated to exploring the culture, faith, and arts of the various Mennonite groups worldwide, believing that faith and art are as inseparable as what we believe is inseparable from how we live. The editors seek to clearly identify promotion of Festival projects and news and keep such items apart from general editorial content. Copyright ©1977 by Good Enterprises, Ltd., Vol. 4, No. 4. All correspondence should be addressed to FESTIVAL QUARTERLY, 2497 Lincoln Highway East, Lancaster, PA 17602. Application to mail at second-class postage rates is pending at Lancaster, PA 17604 and additional mailing office. Subscription price: \$3.60 for 1 year; \$6.75 for 2 years.



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and
Merle**

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"Friends," a group of young creative Mennonites from the Winnipeg area, is producing a half-hour Christmas special for local TV station CKY, an affiliate with the Canadian Television Network. Scheduled to play on Christmas day, the special blends music and original readings focusing on a journey theme—from darkness to light—as symbolized by the three wise men.

Host of the program is **Judy Jantzen**. **Judy Dyck** and **Ken Redding** are performing original readings by **Hedy Martens**. Music is by **Karin Kroeker** (soprano), **Sylvia Dyck** (contralto), **John Martens** (tenor), **Len Ratzlaff** (baritone), accompanied by **Irmgard Baerg** on the piano. They are performing a setting of T. S. Eliot's "Journey of the Magi" by Benjamin Britten. Reproductions of related artworks form a visual backdrop to the music.

Said Friend **Allan Siebert** to *Festival Quarterly*, "This is the kind of project Friends is looking for—giving a lot of people the opportunity to work together creatively, allowing Christians in the arts to express their faith in a 'secular' setting."

Two full evenings of studio and recording time, as well as air time, have been donated by the station.



John and Hedy Martens

Patricia Myers, who along with her husband, **Lamar**, lives in Haiti as a music teacher and mission associate, spent the summer completing the writing of a "Rudiments of Music" course which will teach Haitian students to sight-read and also write the music they hear.

The **Myerses** are involved in Theological Education by Extension, a new training concept in which enrollees are instructed from many mini-centers around the country, instead of a centralized campus. Students study their lessons, then come to a center for discussion and application.

The "Rudiments of Music" course is an attempt to keep missionaries from "spoon-feeding" white Western music to the Haitians on traditional holidays. The course approach is to give tools to the Haitians so they can sing and write their own indigenous music.

During September, photographer **Leon Yost** of Jersey City, New Jersey, had a color photography show, "Crystal Landscapes," at the Noho Gallery in New York City. Yost photographs ice formations on windowpanes; then using extreme close-up lenses, polarizers, and color flow filters, achieves prints of crystalline forms resembling underwater jungles, pine forests, lunar surfaces.

The **Heritage Fellowship of the Mennonite Church of Normal, Illinois**, meets in the homes of members each month to explore areas of Mennonite faith, history, and culture. During 1977, members representing Swiss Mennonites, Russian-Prussian-Kansas Mennonites, Old Order Amish, and Amish Mennonites have been giving panel reports on their group's marriage customs, funeral practices, communion, and other church traditions, and arts, crafts, and architecture.

The **Mennonite Children's Choir of Winnipeg** won two first prizes at the International Music Festival in the Hague, the Netherlands, this summer. Celebrating their 20th anniversary this year, the **Choir** won the International Jury Award in the children's category and the Public Award for best children's choir. **Helen Litz** is the founder and director of the group.

Barbra Graber, originally of Mt. Pleasant, Iowa, is at work with the Boys Club of Lancaster, Pennsylvania, organizing a drama program for city teenagers. She sees drama as a positive way for these minority, frequently impoverished adolescents to discover and express their identity.

"I'm really frustrated now with the lack of scripts," **Graber** told *Festival Quarterly*. "So much of what's published is white and middle class. We worked with one idea and title called 'Pregnancy Unwanted.' The kids came with alternative ending scenes for a story in which a girl got pregnant before she wanted to. . . . I really see a spark in these kids. Their lives are a show."



Barbra Graber at work

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My appreciation for your **Quarterly** is such that I am impressed that it will help us in the building of our church in the Clearwater area by giving people a more balanced understanding of the Mennonite Church, and so I am sending in four gift subscriptions for public institutions, three libraries, and a nondenominational college. I called these and they will appreciate receiving them.

Nelson E. Kauffman
Largo, Florida

I was delighted to see the books about Amish in the latest **Festival Quarterly**, so I'm ordering as many as my budget will allow! I want to find out more about these people since I became the "English" teacher for two Amish families who recently moved into our area.

My husband and I do read your publication and find it thoroughly "Good"!

Mary K. Regier
West Liberty, Ohio

Your editorial, "Unbecoming," was sharp, touched me to the bone, I suppose because I agree with it so heartily. You are right, we Mennonites became unglued, and now I think we are wandering in the wilderness. Having reversed things from the children of Israel, we left the Promised Land and after we are through this Sinai experience I suppose we will hit Egypt.

Well, actually not, but anyway I think it's a little sad.

But back to the original point, good editorial.
Robert J. Baker
Elkhart, Indiana

The **Festival Quarterly** was in my mailbox this morning. I fixed my lunch and settled into my favorite chair to munch and treat myself to a little reading. I got as far as the editorials. Somehow I feel compelled to respond.

You've put into words feelings I can't verbalize. They grip me convulsively from time to time as some news of hurting lives comes to me. These are *my* people and I hurt, not like a cut finger, but somewhere deep, deep inside. And I feel responsible. I feel *my* generation opened Pandora's box (I *must* cling to hope). It felt good to open the box, the confining, cramped darkness was relieved. Now I wonder, has any other generation of Mennonites witnessed the anguish of soul that I feel and others feel and you feel (as your editorial tells me)?

Where are we going? When a tidal wave plunges hope out of sight it seems like we're being caught up in the motion of the sorcerer's apprentice. Does God have a plan to stop us? I *must* cling to hope.

Thank you for using your talents to attempt to open the eyes of my people and myself to truth and awareness and possibly to regathering.

Elsie Hess
New Holland, Pennsylvania

Your editorial on page 3 of the August, September, October issue of **Festival Quarterly** on "Big Words" really hit the mark.

I agree wholeheartedly that we need more

"talking" and less "verbalizing" in our communications.

Keep up the good work. We enjoy each issue of **Festival Quarterly**.

Enos B. Heisey
Manlius, New York

NOTE:

All the letters printed below came to us in response to our Reader's Survey. At press time the mail was quite heavy, so we are able to share only a few of the notes we got.

Personally, I appreciate your **Quarterly** a great deal, as I know many others in Manitoba do. I find it interesting to learn about you people across the "line." The articles in reference to Canadian Mennonites from time to time is well received. Let's keep communicating and build these necessary bridges. God loves bridges, when His people communicate! Keep it up.

You are high on culture, and cultural issues. Fine. They are an expression of our religious life and thought. So is our past, our history, and what has made us into the kind of people that we are. How about some historical articles—to slant the stance. That's my suggestion.

Peter B. Paetkau
Sperling, Manitoba

I realize when one doesn't live in one of the large Mennonite areas one can't take advantage of what's happening, but I enjoy reading about it. Movies that *just aren't worth* a Christian's viewing *should* be eliminated from the review.

Wilma Mast
El Dorado, Arkansas

So glad to see "arts" becoming a part of the Mennonite Church! Keep up your good work.

Vada Saffer
Kokomo, Indiana

I think **FQ** is the best thing that has happened to our Mennonite world. It really thrills me to know that there is so much talent among our Mennonites which is being used for the honor of God. It may interest you that our family enjoyed two wonderful meals at the Stone Crock this summer while holidaying in Ontario—thanks to your advertising!

Mrs. Anita Forese
Gretna, Manitoba

I continue to be rather perplexed and disillusioned. Though so frequently I sense a real awe and reverence for the Anabaptist way of life, I fail to see it in practice. Somehow—as I study the New Testament teachings of Christ (the model for our Anabaptist forefathers) I become more convinced that Christ stressed the simple way of life—His message and concern was to spread the salvation story. I cannot see how exploring the arts and culture are carrying out His commands to us. Isn't our emphasis wrong? I guess we will renew our subscription one time more.

Harold Kraybill
Lancaster, Pennsylvania

The general feeling I have, perhaps especially because I'm Canadian, is that I am removed from where it is really at with Mennonites, namely, Kansas, Pennsylvania, etc., even

though I live in a "Mennonite Center" like Winnipeg. It would perhaps be interesting (and more edifying) to include an article each issue on an "isolated" group of Mennonites away from the "centers" (e.g.) Black Creek, B.C. I appreciate almost above anything else your ability to cross Mennonite boundaries, from Amish to GC. How about this same talent employed geographically without being remote?

H. Loewen
Winnipeg, Manitoba

We appreciate your efforts in creating a magazine which brings to our attention, in fresh and stimulating ways, the artistic and cultural endeavors of our Mennonite people. Your critical reviews of expressions of contemporary culture, from a Christian (and Mennonite) perspective, are a bold venture which needs to be extended and strengthened. Please renew our personal subscription for a year. Thank you.

Herb and Margaret Giesbrecht

It would be interesting to have more reader reaction or correspondence—"little happenings"—"exciting experiences"—ancestral background—etc.—if it can be related with "The Arts."

Anyway, keep up the good work!

John R. Buller
Collinsville, Oklahoma

We thoroughly enjoy **FQ** and wish only that it were longer and/or published more frequently. Also, how about a look at the differences and similarities in the various Mennonite groups? And what about the charismatic renewal within the Mennonites—something in depth?

John A. Schurter
Tremont, Illinois

I would say we subscribe mainly because of movie reviews. We find they are an excellent guide and thoughtfully written from a Christian viewpoint—not just a "puritan" idea that some confuse with a Christian viewpoint.

I enjoy the magazine, which we subscribed to after getting a flyer about it (and receiving it free for a while) at a showing of *Hazel's People*. We are active and happy as elders and church school teachers and choir members in our own church; and living in Waterloo, Ontario, have known and respected Mennonites for many years. Keep up the good work.

C. Dunbar
Waterloo, Ontario

Do not waste so much space; in the August–October 1977 **FQ** there were too many blank spaces. Pages 14–19 were at least ½ blank.

Elton Heading
Blountstown, Florida

As the quarters go by, you might add more of the product of artists: poetry, cultural reflections—say, in line with a Norman Cousins's type of idea—reflecting; perhaps even current theology when it applies to "creation" (and the arts).

Leonard Gross
Goshen, Indiana

Your "Cultural Calendar" and "School News" at least could include Canadian events! I realize you are a Mennonite, not an American, magazine, but there is a definite American slant.

*Carol Bartel
Saskatoon, Saskatchewan*

Just keep it up—you're manna in a wilderness of mediocrity!

*Sally Thompson
Elk River, Minnesota*

The casual manner in which you seem to assume that Mennonite Christians follow the secular film entertainment field is a bit upsetting. I propose deleting this item as it frankly seems to be out of character with the magazine as a whole. The magazine as a whole is tops!

*Daniel E. Hochstetler
Goshen, Indiana*

Having an Amish background myself, I read with great interest the effort to capture and hold their values. Since we have common roots and ties it is easy to identify with them. I agree wholeheartedly on the editorial "Unbecoming" by Merle Good in the August, September, October FQ.

*Marie Miller
Columbus, Ohio*

More information on happenings at Mennonite colleges and seminaries and Mennonite high schools.

Also plenty of articles by old people and farmers, those not highly educated!!

*Diane Schrock
Goshen, Indiana*

We enjoy all types of your writers, because whether we agree or not, we learn from each viewpoint. It is so educational.

*Mrs. Harvey P. Harder
Mountain Lake, Minnesota*

Articles could be longer—the whole thing seems to be made up of snippets!

*Lorne Buhr
Saskatoon, Saskatchewan*

I feel that your magazine helps me become acquainted with many brothers and sisters I have—but may never meet in this life. It's great to hear how they're experiencing life.

*Larry & Cathy Passmore
Corvallis, Oregon*

I am personally very interested in Amish-Mennonite history—and also have recently gotten bit (got bitten?) by the genealogy bug. I would appreciate more things along the historical line, perhaps some contacts for genealogical material or an exchange might be of more general interest, possibly the readership interest might increase. We recently held a family reunion and of the 560+ direct descendants of my Amish great-grandparents probably fewer than 10 percent are still Amish or Mennonite yet there are very strong ties and I sense in my generation a strong revival of interest in our roots. How about a reunion roster? Or some feature on family life?

*John J. Wittrig
Danville, Illinois*

How about interviews of articulate people who have "left" Mennonite culture and faith?

How about articles on intentional community as a means of reestablishing that which was lost?

Does the West Coast (California) not have cultural events—or is it that they aren't listed in *Cultural Calendar*?

*Irvin Dyck
Atwater, California*

I try to get our teenagers to read *your* movie reviews.

*Miriam Housman
Lancaster, Pennsylvania*

More Specific Suggestions . . .

More that beginning writers can identify with. Granted, it's a hazard of the occupation, but sometimes I feel terribly alone. I have been asked to speak "as a Christian writer" at an inspirational meeting in October here in Sarasota. When I told the committee, "But I'm just a novice," they said, "You're the only writer we know!" I like being unique, but I also need some kindred spirits! FQ does that for me each time I read it, but I think it would be nice to see more in this area in FQ.

*Mrs. Ronald Frey
Sarasota, Florida*

Art in the everyday—

A high school teacher once told us (her class) that her mother was poetic in the way she hung out the family wash, certain items together, etc., that she (the teacher) did not hang out wash in a way which pleased her mother because her way gave no thought to form, beauty, etc.

*Gladys Sweigart
Ronks, Pennsylvania*

More poetry and features on poets—a poetry column—an article: Why don't Mennonites (many) read poetry?

*Barbara Shisler
Telford, Pennsylvania*

Possibly less focus on Dutch Family Festival and more on what's happening elsewhere in the Mennonite world.

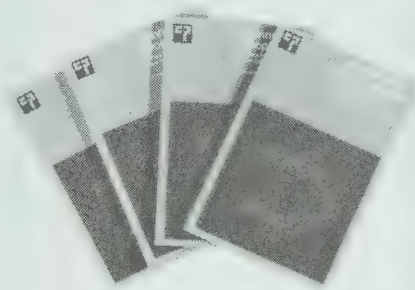
*Henry Neufeld
Portage La Prairie, Manitoba*

I would like to see several recipes in each magazine—nothing too complicated—just tasty from soup to desserts.

*Mrs. Ralph E. Weaver
Hummelstown, Pennsylvania*

The editors welcome letters. Letters for publication must include the writer's name and address and should be sent to: Festival Quarterly, 2497 Lincoln Highway East, Lancaster, PA 17602. The editors regret that the present volume of mail necessitates publishing only a representative cross-section. Letters are subject to editing for reasons of space and clarity.

"a book that had to be written..." *



Mennonite Peoplehood A Plea for New Initiatives By Frank H. Epp

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*John A. Lapp, dean, Goshen College

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The Wanderers, Ingrid Rimland, Concordia, 1977.

Ingrid Rimland has obviously done her research on the Russian-Mennonite experience. This novel, "gleaned and condensed from the driftage of history," relates the events in the lives of three generations of German-Russian women as they endure the afflictions of life in a hostile world.

Book One is titled "Katya 1914-1941." Here the Mennonites are relatively comfortable in their Ukrainian enclaves as Katya is born into the family of Johann and Susanna Klassen. Her father firmly believes that High German is God's language, Low German is permissible in daily conversation but all other languages are heathen. Much of the culture and attitudes of the close-knit community is evident in their relationship with their native Russian neighbors. A certain distrust and reservation is always present. They do not seriously attempt to evangelize the natives except for an occasional orphan which falls to their lot.

The czar and Rasputin are toppled and the relatively uneventful life of the village is drastically upset as murder and mayhem by bandits and anarchists override the former agreements between these settlers and the previous government. It becomes clear that those who live by the sword die by it, but so do uncouneted innocent and peaceful people who are brutalized by the brutal. The young Mennonite males are quick to forget their teachings of non-resistance in crisis times.

The hardships of the war years are graphically described — the mud and blood, lice and vice, the hunger, brutality, stupidity, and false accusations on the most ridiculous charges. In Book Two, "Sara 1941-1945," the remnants of Katya's family are refugees fleeing west with the

German army as the Russians pursue. Katya's youngest and only surviving son becomes a Hitler youth, caught up with and destroyed by the martial spirit. The terrible flight and numberless deaths enroute from illness, bombs and bullets, the snowstorms that cover the dead by the roadside, the twitching limbs of the dying all are realistically described. Eventually Katya's family flees their temporary haven and is rescued by MCC in West Berlin. From there they go to Paraguay where Katya's brother Hein and his family had settled years earlier after leaving Canada in an attempt to retain their Germanhood.

Book Three is "Karin 1946-1957." The setting is now the Paraguayan Chaco. Insects, skinny pigs, snakes, creeping jungle, blazing sun, heat, hardships, and once again the indolent natives all compete with the cleanliness-loving, hardworking German-Russian Mennos for the success of life in that land.

But Karin resists the suppression of imagination and curiosity that the village leaders espouse. Karin feels stifled by the sameness and unquestioned obedience to leaders. Her grandmother Katya is the epitome of plain, hardworking, thrifty, unquestioning Mennonites who keep their thoughts, questions, and answers on a specific chapter and verse of the Bible. Karin's mother, Sara, had compromised during the war years in order to survive. Karin can accept neither unquestioning obedience nor compromise. She has a deeper longing to know more about everything than she is permitted to in the colony, to read books, to ask and receive answers to questions about the world outside.

The conclusion does not entirely satisfy all the reader's concerns. And a nostalgic letter arrives near the story's end but is dismissed by an uncomprehending granddaughter.

This appears to be a historically sound and authentic story of what one group of Anabaptists suffered for their faith. That sometimes that faith and practice are more from tradition than from what is actually Bible teaching is clear. Nevertheless the author writes clearly and graphically, taking the reader along in sympathy with the stoic women who managed to endure and to survive several infernos.



Alice W. Lapp is a sometimes English teacher and active in church and community affairs in Goshen, Indiana.

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_____ In Straw and Story (Miller), paper	7.95	6.95 _____
_____ Mennonite Peoplehood (Epp), paper	4.50	3.90 _____
_____ Ethics in Business and Labor (Hess), paper	2.95	2.65 _____

B. Past Offers

_____ Compulsory Education and the Amish (Keim), paper	4.95	4.35 _____
_____ To All Generations (Miller), cloth	6.95	6.15 _____
_____ The Devil Did Not Make Me Do It (Miller), paper	4.95	4.35 _____
_____ A Gallery of Amish Quilts (Bishop and Safanda), paper	9.95	8.95 _____
_____ A Craftsman's Handbook (Lapp)	6.95	6.20 _____
_____ Anna's Art (Good)	10.95	9.85 _____
_____ More-with-Less Cookbook (Longacre), paper	5.95	5.35 _____
	2 for	10.48 _____
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_____ Children in Community (Society of Brothers)	16.50	14.95 _____

C. Books as Advertised

p. 9	_____ Mennonite Peoplehood, A Plea for New Initiatives (Epp), paper	\$4.50	\$4.50 _____
p. 21	_____ Like a Watered Garden (Read), cloth	5.95	5.95 _____
	_____ To All Generations (Miller), cloth	6.95	6.95 _____
	_____ Spirit Fruit (Drescher), cloth	6.95	6.95 _____
p.33	_____ Heritage Remembered (Lohrenz)	15.00	15.00 _____
	_____ Damit Es Nicht Vergessen Werde (Lohrenz)	15.00	15.00 _____
p. 34	_____ IF . . . a Big Word with the Poor (Blakely), cloth	6.00	6.00 _____
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Fiction

	Reg. Price	Our Price
1. Blue Mountains of China (Wiebe)	5.95	5.35
2. Happy as the Grass Was Green (Good), cloth	3.95	3.55
3. Hazel's People (Happy as the Grass Was Green retitled), paper	1.25	1.10
4. Mennonite Soldier (Reed)	6.95	6.25
5. A Covenant of Despair (Eby)	5.95	5.35
6. The Sons of Adam (Eby)	3.95	3.55
7. People Pieces (Good), paper	2.95	2.75

History

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26. Anabaptists Four Centuries Later (Kauffman, Harder), paper	6.95	6.25
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Three meaty little paperbacks sketching the faith and history of Mennonite peoples are recent Herald Press publications: **How Mennonites Came to Be** and **What Mennonites Believe**, both by J. C. Wenger, and **The Schleithem Confession**, translated by John H. Yoder. **The Confession**, originally written in 1527 by early Anabaptists at Schleithem, Switzerland, was a confession of faith that bound the struggling group of believers together.

Unter dem Nordlicht: Anthology of German Mennonite Writing in Canada is a collection of Mennonite poetry and prose written entirely in German by 24 contributors, compiled and edited by George K. Epp. Prose pieces include short stories, essays, excerpts from larger works; the poetry is divided into two sections—1900-1945, and 1945 to the present. Publisher is the Mennonite German Society of Canada.

James H. Lehman is the author and publisher of a still-in-process-novel, **The History, Adventures, and Pilgrimage of John Engelsinger of Brotherstone Road**. Lehman as writer wants to stay only a few paces ahead of his readers who can buy a subscription to the novel, being published magazine format in eighteen installments. The setting of the story is Lancaster County, Pennsylvania. John Engelsinger who belongs to the Church of the Brethren, develops a friendship with an eccentric newcomer to the community, Roliver D. Grizzlebliss. In that relationship is the drama of the story.

Writers of the Mennonite family cover a wide number of subjects these days. The following titles are part of the spirit of our people and their beliefs—

Tell Me About Death, Mommy is by Janette Klopfenstein who after losing her husband and dealing with her own grief had to help her two boys through the experience. The book is a Herald Press Publication.

In Move in Our Midst: Looking at Worship in the Life of the Church, Kenneth I. Morse reaches back into old worship practices in the Brethren Church to find a source for meaningful creative worship today. The Brethren Press is the publisher.

A book about the Mennonite settlement at Ufa in the Russian Ural Mountains has been written at the instigation of immigrants from that community to Canada and the States. The account details with photos the unusually high level of civilization reached in Ufa from 1910 to 1918.

War to Be One by Levi O. Keidel (Zondervan) is the factual drama of two churchmen's involvement in the Congolese Civil War—Archie Graber of the Africa Inter-Mennonite Mission and Matthew Kazadi of the Evangelical Mennonite Community of Zaire. Kazadi attempted to live above his tribal loyalties at great risk; Graber supervised the huge relief effort from international agencies.

Nutrition and Development is a 44-page booklet by Doris Janzen Longacre on the matter

of malnutrition and its causes, and nutrition education in the Third World. An extensive bibliography is included in the MCC publication.

Take This House (Herald Press) is Evamae Barton Crist's story of opening her large home to a Vietnamese refugee family of nine. Supported by their own Church of the Brethren congregation, the Crists fed, clothed, drove, and housed the Nguyens until they found their own home and jobs.

The role of the sexes is the subject of two new books: **New Men, New Roles: A Study Guide for Christian People in Social Change** by Perry and Elizabeth Yoder, published by Faith and Life Press. The Yoders outline eleven study sessions and include a bibliography.

Coming Together: Male and Female in a Renamed Garden is Ruthann Knechel Johansen's treatise. She is a writer for the Church of the Brethren **Messenger** and curriculum materials.

From the Old Order Amish church's Pathway Publishers comes **Child Training**, a book in three sections: part 1 is a story full of advice on child rearing; part 2 is a review of early Anabaptist source material on children and their training; part 3 poses ten problems of child raising, originally carried in **Family Life** magazine, where readers were asked for solutions. These reader responses are included in the volume.

Barbara Smucker, of **Henry's Red Sea** fame, has written **Underground to Canada** (Clarke,

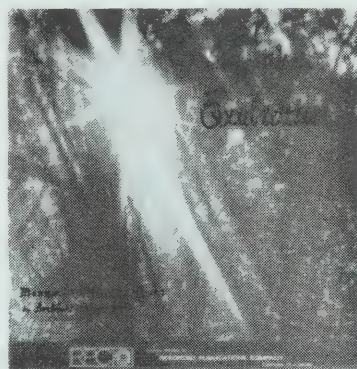
Irwin, and Co.), an account for children of two slave girls' escape to freedom. The book has been selected as one of Canada's 50 greatest children's books.

The craft of wheat weaving gained an extended life with the Mennonite Press' publication of **Wheat Weaving Made Easy** by Carolyn Schultz and Adelia Stuckey. The old art was revived in 1974 during the centennial of the coming of Mennonites to Kansas. How to select the best wheat, photos, and detailed instructions for making wheat creations are covered in the book.

Over 1,000 pieces of Fraktur are reproduced in color in a two-volume set published by the Pennsylvania German Society and the Free Public Library of Philadelphia. Eighty of the items pictured are from Lancaster County.

Histories abound. A Festschrift, **Kanadische Mennoniten beziwingen eine Wildnis** (Canadian Mennonites Tame a Wilderness) was part of the 50th anniversary celebration of Menno Colony in Paraguay. Writer Martin W. Friesen, historian for the colony, covers the plight of the early settlers and the community's religious, economic, and educational development.

The story of the Witmarsum Colony in Brazil is told in **Witmarsum in Parana**, by Peter Pauls, Jr.



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Hymn-lovers will enjoy this chronology of 4-, 6-, and 8-part arrangements. Hymns sung in Mennonite churches from the time of the Reformation to the present.

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Mennonites Should Lose/Use Their Tempers

by David Augsburger

Mennonite. No anger here.

No malicious gossip. (Although sharing of a prayer request with full supporting information is acceptable.)

No resentment. (Although holding a "concern" again a brother may be countenanced.)

No temper. (Although intense vocal expression of righteous indignation may be permitted.)

No irritability. (Although one may be a bit short in speech when feeling burdened.)

No hostile rejection. (Although shunning an offender is an approved means of showing disapproval of evil.)

"A Christian does not get 'angry' if he feels aroused, he calls it by an acceptable name—righteous indignation, conviction, zeal—but he is never angry."

"I'm not angry, I'm only concerned," the man said, stiff-jawed. His neck glowed red against the black of his plain collar. He smiled without parting his teeth. His eyes were flat, cold, distant. His knuckles shone whitely as he clenched the back of the pew in front of him. There he stands, in the twelfth bench of the Pike Mennonite Church in my museum of memories, a cor-

rect model of anger management in that Mennonite community.

"I just accept whatever comes, and try to be thankful," the woman says, smiling. "I've no reason to be angry if I just realize that I don't deserve any of the good things coming to me, and so things that hurt are to be expected as what's coming to me." The smile has grown more fixed. Her hands are clenched. Is it the body or the voice that is telling the truth?

"A Mennonite does not resist evil. She does not resent wrongs. She will not demand her rights, so she has nothing to be angry about."

These messages were powerful myths that restrained assertive expression of feelings, emotions, and especially anger among "the gentle people."

A well-tempered temper was seldom seen. In its place smiles, silence, or stiffness protected people from the risks of getting too close or the threat of open conflict.

On the positive side, a community that rejects aggressive models and refuses violent solutions to verbal or physical conflicts is taking a responsible step against irresponsible destructiveness. To lower the instigation toward aggression and to raise

the appreciation of peaceful means of resolving differences is no mean accomplishment. Especially when done through four hundred years highlighted by a violent reformation, three centuries of revolutions, and topped off with a world series of wars. Perhaps the benefits of the Mennonite experience of living without the luxury of overt hostilities is well worth the costs of stifling the emotional expressiveness of its people.

On the other side (to call it the negative side has a slightly hostile ring), the restraints of strong, anti-aggressive ethics and the constraints of the nonresistant community have tended to inhibit emotional responsiveness. If anger is the evidence of abysmal evil within, then it must be eliminated from the community and eradicated from the personality. If neither of these is fully achieved, then appropriate methods of converting the anger energy into more acceptable feelings must be developed. And there lie the unhappy side effects of the anti-anger taboos, the unfortunate by-products of the nonresistant and non-aroused myth.

"The effective peacemaker," the myth goes, "knows how to absorb all others'

anger without contributing any of his or her own." As anger accumulates in the social-familial-or-congregational system, it is the peacemaker who is called on to neutralize the hostile acidity as an effervescent agape-seltzer, absorbing more hostility than denomination X or Y.

(Jakie Brubaker, it is said, was complimented by his Baptist boss on how warm and effervescent he remained even during tension, or open hostility on the job. "Vell, yes," said Jakie in cautious agreement, "I can't remember me a time ven I effer vussent!")

The myth is not only worth satirizing, it is a gentle caricature of what full personhood is meant to be. A person with no option to express legitimate anger demands is deprived of experiencing full humanity.

Such peacemakers—either unaware of inner hostility when it is present, or unwilling to dare to experience such threatening feelings when they are appropriate—seek to eliminate a rich part of their responsiveness to others. (To their own loss and to the impoverishment of the community they share.)

The traditional dualism of Mennonite piety split feelings, attitudes, and emotions into two categories labeled with the values "good and bad." Warm and gentle emotions such as love, kindness, and patience were classed as "good." The cold emotions, such as hate, or the hot emotions, like anger, were categorized as "bad." The process of growing to spiritual maturity was then seen as eradicating the "bad" and cultivating the "good." Eliminate the negative, accentuate the positive, press toward perfection.

Menno, one of the early writers with few late readers, did not hesitate to express both sides of himself. Known as "a man of almost unlimited ability to love," he was also a powerful person capable of expressing incredibly accurate anger in consistently constructive ways.

Like Menno, Mennonites need the opportunity to experience their whole selves, to invite awareness of all emotive responses, hot or cold, distant or close. To restrict the anger side of oneself is to constrict the loving side. To eliminate one pole limits the other. The freedom to be genuine and spontaneous in positive responses opens the possibility for equal awareness of the negative.

If one must guard against any possible admission of anger, then he or she must carefully screen any and all emotional responses in tense situations. The spontaneous exuberance of uncontrolled love and affection gets filtered out along with the impulse to be instantly real in expressing irritation. A certain stolidness emerges with a stiffness and a stultifying air of proper or perfect piety. Life loses the instant spark of immediate presence.

When all responses are edited and approved by the conscientious censor within, human relationships take on a secondhand quality.

The central issue we need to regain is not whether one experiences negative emotions, but how: Not if one dare to become angry, but in what way. To be fully aware of one's affection or anger, love or apathy, admiration or resentment, is to be vitally alive.

Mennonites should be free to lose their tempers. If one does not have the right to express anger instantly and powerfully, then that person is not truly free to channel anger creatively. When a person is able to accept the self even when allowing the temper to appear, then creative uses of anger to express deep commitment and intense feeling in useful ways can be learned or invented.

Temper is simply the experience of body-arousal. Whenever a threat is perceived, a frustration experienced or a demand felt, the body responds by releasing adrenaline into the bloodstream to provide emergency energy. To feel arousal arising is to be aware of one's own aliveness to what is going on within and alertness to what is happening without. Arousal is arousal. Feelings simply are. They are neither good nor bad, they simply are. Moral choice begins with the expression, not the experiencing of feelings. Mennonites could use their tempers if the old dream of controlling and containing all impulse response could be swallowed up in a new dream of channeling impulses creatively. Not controlling, but channeling is the more effective means for utilizing anger energies creatively. Attempts to contain all negative responses lead to recycling in more covert and more complex forms of anger.

With four hundred and fifty years of accumulating concerns for community building and interpersonal peacemaking, the nonviolent community has a great deal of

investment in finding open, healthful, human, liberating styles of experiencing one's own emotions and expressing them in bonding ways that bring us closer together.

"Once you have hit a kid, you're hooked on him for life," goes a proverb among psychologists. Expressing authentic anger results in making contact with another person. When the anger is creative and results in a constructive resolution of the conflict, genuine relationships emerge from such a collision of egos that results in the joint-ego-respect which creates authentic community. A community which does not deal with the anger and aggression impulses except to deny them tends to become a united front facade which accentuates niceness and guards against the less-than-nice by use of superficiality and surface sameness.

Mennonites could choose their temper energies as an indispensable source of creative power for cutting through indifference and bringing people together. The secret lies in learning how to own one's anger without blaming another, in discovering when to express one's anger without attacking another, in developing ways of verbalizing anger without exciting retaliation in the other, prizing models of effective anger communication that allow a fully human response while affirming the worth of the other and the sanctity of the relationship.

"Screaming mothers tend to raise healthy children," is an old truth which flies in the face of common sense. What matters is not that they yell, but what they yell. Angry Christians can create a healthy community. What is crucial is not if they are angry, but how they are angry. Anger which is always focused at the barriers between us as humans rather than at each other; at the behaviors which frustrate and divide us rather than at the person who is God's gift to us.

Mennonites should choose their tempers as an important and precious part of themselves. Mennonites could use their tempers to affirm how important and precious relationships are to them. Mennonites could even lose their tempers as an act of faith in venturing toward more rich emotional expression and authentic communication. Let's be known for our well-tempered tempers!



David Augsburg departs from his usual format as the Communication By-Line columnist in *Festival Quarterly* to do an expanded feature on a matter important to his specialty—pastoral counseling.

Amounting to a Hill of

As slothful children some of us were often reprimanded. If we didn't stop goofing off, if we didn't get right down to work this minute and do it fast "we wouldn't even amount to a hill of beans." Amounting to a hill of beans was a way of saying we should be successful and respected by others. Although often used by irritated parents to prod our bale-throwing it also symbolized a key cultural value of achievement. Mothers insisted on excellence. Our good must be made better and our better best. If idleness was the devil's workshop, work was the good Lord's kitchen. Even today we spin records and read books to our children about the little train that chugged "I think I can, I think I can, I think I can . . . I knew I could!" If at first you don't succeed, try, try again.

All this indoctrination wasn't mere vain repetition. The facts are clear; we are amounting to a hill of beans. This is true both for occupational prestige and income. Howard Kauffman and Leland Harder in *Anabaptists Four Centuries Later* (Herald Press 1975) found that among four Mennonite denominations and the Brethren in Christ the beans are piling up. Professional and technical workers in the U.S. rank the highest in occupational prestige. There are twice as many Mennonite males in professional occupations as there are typical U.S. males. And get this, there are almost three times as many professional Mennonite females as average U.S. females.

Mennonites have a similar proportion in business (about 11% males and 4% females) as the U.S. profile. We have a lower proportion of salesmen, clerical, draftsmen, and machine operators. And we have almost nine times as many farmers. It means that we are shifting directly from farms to professional occupations.

The beans also shell out a nice pile of income. The median Mennonite income of \$9,600 was over \$1,100 higher than the 1971 median U.S. income. The Mennonite Church alone stood about \$1,800 above the national average income.

In a short time we have jumped from one of the bottom rungs of the ethnic status ladder to one of the upper ones. Once persecuted and stigmatized, we have rapidly moved to esteemed rungs in most of our communities. Mennonites have been in professional boxes for some time primarily in the form of doctors and teachers. Now we are jumping into literally all the professional slots.

This climbing produces lots of changes. In the last fifteen years we have seen a burst of creativity: scholarly books, art, drama, music, and literature. Why this explosion of creativity? Why are we scampering up the social status ladder?

I think at least four factors contribute to the creativity and achievement. First, the work ethic of the farm is hard to shake off. This wasn't only a Mennonite thing. Its roots come out of American symbols like Benjamin Franklin who taught us that "time is money" and many other frugal words. On top of this general Protestant work ethic was our sustained experience of hard work on the farm—often over seven or eight generations. We were bred to work. It feels good. The traits of conscientious productivity push us up the achievement ladder in the professions and it made us money in the business world.

Second, many of us felt like second rate citizens in American society. We were odd hayseeds. We dressed funny and had manure on our shoes. The other kids at school laughed and the tourists came to gawk at us.

Beans

Have we? Can we? Shall we? Don Kraybill examines some of the facts of our "making it" and the urges that have pushed us into respectability.

When placed in competitive situations we compensated for our inferiority by working hard. We might not be able to look right and dance right, but, by George, we could outwork them. And so, some of the achievement thrust came from a sense of "proving that we really weren't a bunch of dumb clods after all." We might look odd and say "spritz" but we could get more than our share of "A's" on the report card.

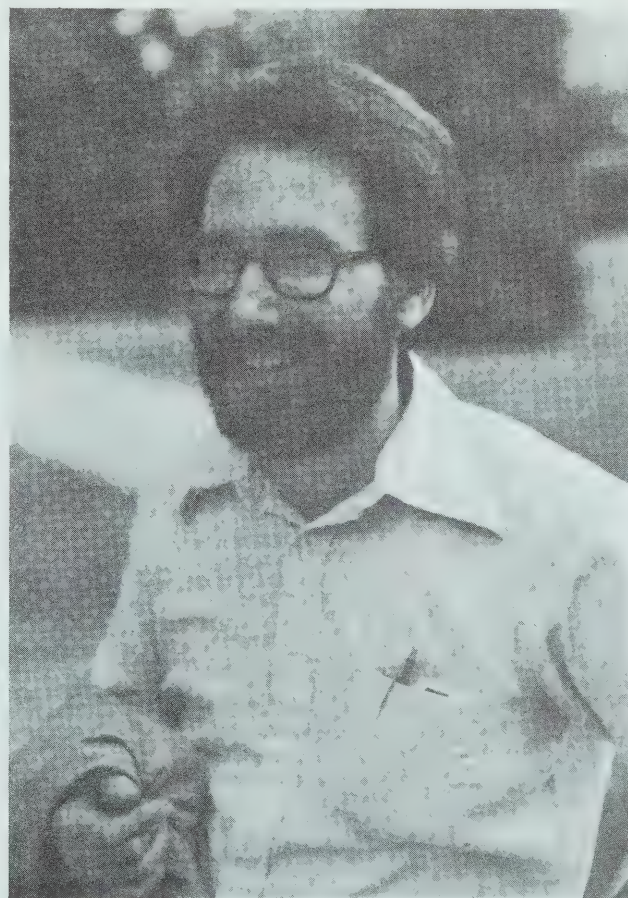
A third factor is that we are marginal persons. We stand between two cultures. One foot is in the older traditional Mennonite culture of coverings, meadow tea, revival meetings, and quilting. The other foot stands in the chic modern culture of TWA, **Rocky**, the **New York Times** and ski slopes. The change has been so rapid that many of us have a foot in each pasture.

Fence-straddling has its raw moments of hurt and pain. But the tension of two very different worlds produces unbelievable creativity and insight. Eventually the creativity will plateau or even decline as our children do less fence-straddling. They may look across the top rail to the old ways but they will have both feet planted solidly on the modern side.

Finally, in our education we acquired sophisticated intellectual tools. These allow us to describe our fence-straddling with new insight and power. They also enable us to critique modern culture from a unique position. Although we have a foot in the chic culture, it's not really us. We can critique it from a distance because we also know another world.

The beans will keep piling up as long as we remember how to work and need to compensate for an inferior ethnic status. And as long as we fence-straddle and sharpen new tools the creativity will erupt.

Don Kraybill, who learned to work on a farm near Elverson, Pennsylvania, now is a sociology professor at Elizabethtown College. He has written *Our Star-Spangled Faith* and is at work on another manuscript about the "upside-down kingdom."



THANKSGIVING MEMORIES

HUNTING

"Over the river and through the woods—To grandfather's house we go."

Life dishes out good and bad, fun and sadness. I prefer the good and the humor. I sleep better on them.

My memory does not stop at one particular day. The worship services stand out. A full house and a liberal relief offering. The message made me more grateful, more ashamed of my greed and selfishness. I saw Jesus. The service was more

than sermon and song. It was people and such hand-shaking! Shaking expressed more thanks than words.

The rest of the day? I don't remember big meals or overeating, but I probably did. A tradition then was the Thanksgiving afternoon rabbit hunt. Our deacon had a beagle hound and two boys, same as I did. The deacon's dog, a half-breed and named Tippy, was a rookie beagle with not much nose. Lady, our dog, was properly named.

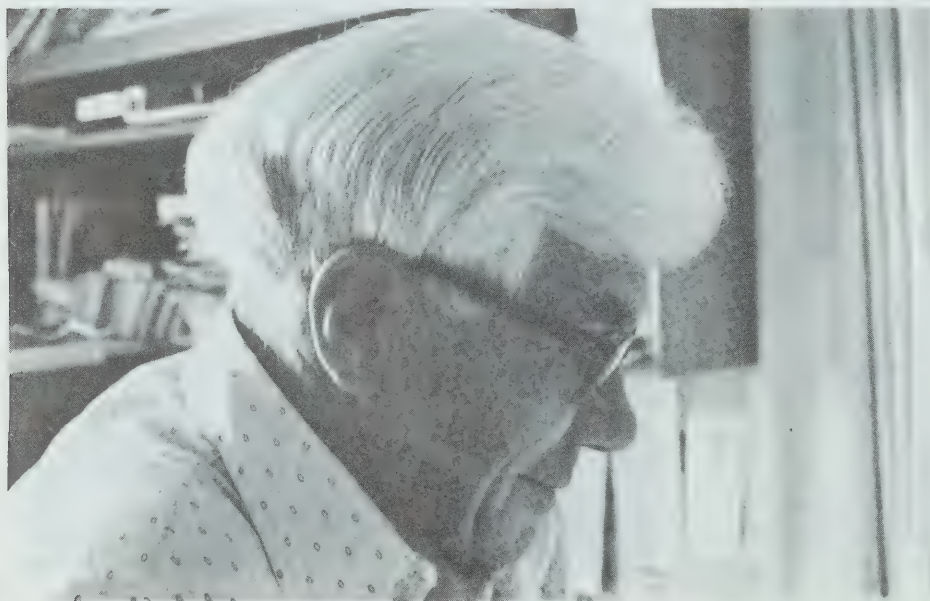
She was a full-blooded beagle with a full beagle voice and ears "that wiped away the morning dew."

We were good sportsmen, but poor shots and many a rabbit was grateful (I suppose). A rabbit would jump his nest and the pow pow from our guns alerted Lady. We missed and she would come to our rescue. There must be a very strange chemistry in a beagle's bloodstream. She would poke her nose into the warm nest where Peter Rabbit had been hiding and savor the scent. It drove her into ecstasy, a dog "high." A few melodious beagle notes and she was off with Tippy yipping (no voice) to assist. Tippy hunted by sight and had too much speed. She often caused the rabbit to hole up. But Lady, with beagle melody, was thorough and patient on the trail. Poor rabbit, if only he wouldn't go in circles!

We always came back with rabbits. Of course, dads taught the boys how to skin a rabbit and the widows who ate rabbit usually received a dressed rabbit.

Rabbits, a Thanksgiving memory? Well, the beagles' music is just as vivid as the Thanksgiving hymns and sermons. Thank you, Lord.

Moses Slabaugh of Harrisonburg, Virginia, is a minister, a staff member of the Virginia Board of Missions, a free-lance writer and photographer.





CRANBERRY SALAD

Thanksgiving without Mother's cranberry salad would be unthinkable. It's almost embarrassing to admit that something so common and ordinary as cranberry salad comes to my mind as I think about our family's celebrations of Thanksgiving. Thanksgiving memories should focus on joyous harvest home services, or on giving thanks around the table for the bounties of the year past. But, it is cranberry salad that I remember, sparkling bright red in the best glass dish on the Thanksgiving table, beside the turkey and the oyster dressing.

Mother's cranberry salad is special, unlike any that I have tasted anywhere else. The recipe for this tangy-sweet mixture of apples, pineapple, cranberries, and walnuts came to my mother from *her* mother. That is why it is important to me; cranberry salad has become a family tradition. And, the older I get, the more I realize that traditions, no matter how small, are what help give continuity and stability to my life which tends to be marked by change and flux.

I no longer live at home. In fact, I live too far away to go home for Thanksgiving. But I intend to make cranberry salad this year and in the coming years. By making my mother's cranberry salad, received from *her* mother and passed on to me, I express my thanks for some of the beautiful gifts with which I have been blessed—the gift of family, the gift of heritage, the gift of memory.

Mary Jean Kraybill lives in Swift Current, Saskatchewan, where she teaches theology courses at the Bible Institute. Her memories go back to eastern Pennsylvania where she grew up.

A SPECIAL ONE

One of the richest years of our married life was the academic year 1964-65 which Ruth and I and our daughter Elizabeth spent at Princeton, New Jersey. We lived at 359 Nassau Street, about a mile east of the seminary, where I audited courses in the doctrine of Scripture, particularly in hermeneutics. My finest teacher was Dr. James Barr, a man of a quiet spirit, keen intellect, and an outstanding scholar.

Sunday mornings we often drove over into Pennsylvania and worshiped with a congregation which had invited us. Then we took dinner with friends or relatives, and drove back to Princeton for the evening meal. Life there was restful and satisfying, and we had lots of leisure: no telephone calls, no doorbells, and—best of all—no committee meetings! That winter I wrote *God's Word Written* and completed *The Mennonite Church in America*.

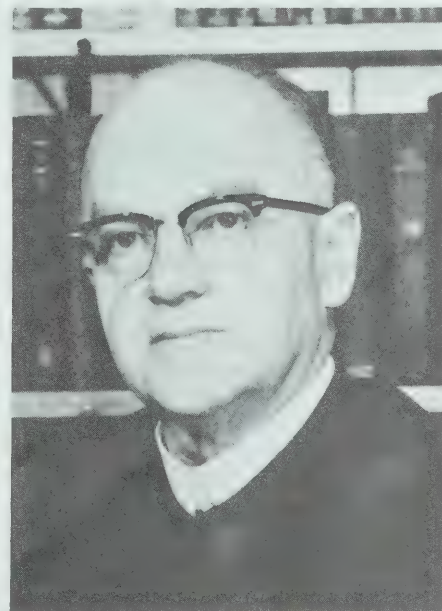
On Thanksgiving Day, November 26, 1964, we left Princeton at 5:00 a.m., drove

to my sister Thelma's home in Telford, Pennsylvania, picked up my mother, and drove on to the Gingrich congregation in Lebanon County. (Mother was then just four days short of 75, and she lived more than a decade after that.) We reached our destination at 9:02, a splendid 28 minutes before starting time—the way we like to arrive. Daniel Wert presided, Simon Bucher led in the devotional service, and I preached on Psalm 116:12-14.

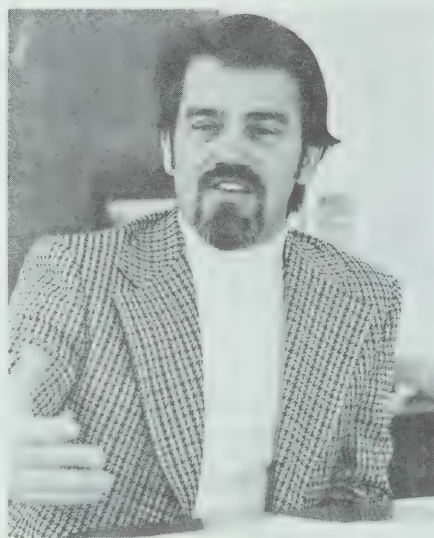
Then we drove to the new home of my cousin Arlene, wife of J. Horace Martin, about a mile from the Philhaven Hospital, where he served as director. Cousin Arlene served a delicious dinner to her parents and to us, and during the afternoon almost all of her family—brothers and sisters, with their families—dropped in. What a delightful time of fellowship we had! Arlene's father, Eli D. Wenger, was the uncle which I had visited with more often than with any other relative over the years.

Uncle Eli had published a Martin genealogy in 1957 (the family of his mother) and a Wenger genealogy in 1960 (his father's family). I had known him since before 1920 when he worked at Honey Brook, then my hometown, as a linotype operator. Later he worked for the Lancaster morning paper. (The crowning literary effort of his life was the publication of the *Weaverland Mennonites* in 1968.) I always felt that I was with a twin brother when visiting with him . . . We reached Princeton by 10:00 p.m.

J. C. Wenger, Goshen, Indiana, is a professor at Goshen Biblical Seminary, a preacher, writer, historian, a Bible translator, and a storyteller.



From Africa Toward Hagerstown



Perhaps more than any other North American Mennonite writer, Omar Eby has been associated in his readers' minds with "Africa." Author of six books and many articles, Eby has taught English most everywhere he's gone—Somalia, Pennsylvania, Virginia, Tanzania, Zambia, and now Virginia again.

What is it about "Africa" that has entranced this farm boy from Hagerstown, Maryland? A missionary's testimony when he was a senior in high school called him. And Eby's sense of mission and compassion still haunts him. Beyond the mission was the intrigue, the adventure of the unknown. There was much to learn. "I became a Mennonite the second time. Our emphasis on simple life and peace made more sense over there."

Eby spent six years during three separate terms in Africa. Now associate professor of English at Eastern Mennonite College, Harrisonburg, Virginia, he teaches creative writing and feature writing as well as both American fiction and African fiction. Africa has dominated his published works. He considers his first novel, *A Covenant of Despair*, to be his best published book, although he believes that *Paxboy* (unpublished) represents his best effort. He mentions "The Broken Clock," a short story which he likes especially because he was able to include "Africa and compassion and a good missionary" in the same story.

Other books include *Sons of Adam*, a collection of short stories; *Sense and Incentive*, his first book, detailing the day-to-day feelings of being a missionary; *How Full the River*, the story of Americans teaching in Africa; and *A Whisper in a Dry Land*, the story of Merlin Grove, the Mennonite missionary who was killed by a fanatical Muslim mullah. Eby's only non-African book is *A House in Hue*, describing the story of seven young Americans serving in the Vietnam Christian Service

during the Tet offensive.

Eby has been disappointed with the response to his writing. People seem less interested in Africa than he thought. His heart reaches out to the new pulses mixed with the ancient sounds of a fertile land. He prays that a decade of war in Africa may be averted. Why don't North American Christians care?

But in recent years Eby has turned away from Africa as the theme of his writing. His early childhood in Hagerstown, Maryland, is coming alive again. A graveyard up in the corner of their farm suddenly has caught his imagination. He speaks of being a "street boy" after his family left the farm, wandering among the town on a bicycle with a gang of boys. He remembers orchards, fruit stands, lockers, and stores. And his pen is shoveling it up!

Born in 1936, the last of Noah and Catherine's five children, Eby was the first male in his family line to finish high school. ("I had no models.") This "thin child with a big head on top of a skinny neck" went on to his BA from Eastern Mennonite College and his MA in journalism from Syracuse. He married a missionary's daughter, Anna Kathryn Shenk. They have two daughters, Katrina (12) and Maria (8), and one son, Lawrence (4).

Why does he write? "I do not enjoy writing—I enjoy having written." His mellow eyes watch, dart, then slip away,

sadness mingled with the fondness. "I've just always loved to hang around words," he murmurs.

In many ways Eby seems caught. Caught between a sheltered childhood and a vibrant fathomless Africa. Caught between writing for a church market which has mainly evaporated ("I wonder whether we can break out of denominational ghetto publishing") and the larger culture who don't seem to understand either. Caught between quitting ("All my heroes are dead—I think that happens to all of us at 40.") and digging in anew.

Eby admits that many people think he's cynical. And in truth he is, in manner as well as in spirit. "I'm more disenchanted now than ever before with the gap between what the church says and what it practices," he says quietly, sadly. "In Zambia being a Mennonite was beautiful. I'd read *Gospel Herald* and say 'These are my people.' " But he wasn't home long before the gap in American Christianity overwhelmed him again. "We're all very worldly," he says. "I'm part of that too."

A deep brooding reaches out from his tone and his hands as he talks. His family commitment is paramount. He loves teaching (and is loved). And he continues to write, knowing he can never quit. ("There's nothing else I do that, when it's done well, I feel that sense of elation.")

But compassion rules this man's life. He mentions it again and again. It's what he most wants his children to learn. Compassion. In fact, he's written an essay asserting that compassion represents a higher achievement of humanity than art does. Some of his colleagues disagree. But Eby is unmoved.

"One of the turmoils that goes around inside of us is the inevitable conflict between two species of good," he says, giving us a glimpse of the real Omar. "We have a heritage which has known and is concerned with suffering."

The Tape Recorder



Mary Oyer is a musician, professor of music at Goshen College, and served on the Joint Hymnal Committee that produced The Mennonite Hymnal.

Social changes within a denomination frequently bring strange new practices to worship. One of the most baffling of these is the wholehearted acceptance and use of the tape recorder. In many circumstances I welcome it as a marvelous device, but in worship I usually find it an awkward intruder—especially in congregations which believe that instruments are wrong.

What are we saying with this particular “instrument”? What is it doing to us?

Two uses of recorded music deserve attention. One is our tendency to record everything that we do, to preserve and relive the experiences. I am grateful that recordings allow the elderly and sick to keep in touch with their congregations and that the minister and song leader can work at their craft through studying a tape. I can imagine wanting an occasional talk or performance to gain greater understanding through repeated hearings.

But I see recording reaching the level of an obsession—a frantic attempt to get something to take home, at the expense of the immediate experience. Those events which exist in time—preaching, music, drama—are fleeting. The intensity of their message comes to a particular group of persons at a unique moment. A rerun of the moment is only a shadow of the reality. The urge to record reminds me of the disciples’ longing to build a tabernacle on the Mount of Transfiguration, to linger on the experience rather than to move on to further revelations.

I listen to my tapes of African church services with mixed feelings. They are valuable for study and teaching, but I

am conscious of the barriers they created while I made them. Would the tape run out? Would the batteries bear up? Was it fair to treat my hosts with such divided attention? I felt then as I feel now that the act of recording was often dehumanizing.

Beyond recording for preserving events and moments, some Mennonite churches are using recorded music as a substitute for instruments (or choirs). I find this a curious phenomenon which grows, I believe, out of our peculiar history of church music. Articles on musical instruments in our church papers a generation ago declared instruments absolutely wrong for worship. Now, as congregations reevaluate this, along with other absolutes, some do not have the experience with instruments on which to base informed judgments.

An instrumentalist soon learns that playing means much more than the immediate sound. It involves the discipline of learning the technique, of conquering the medium, of exploring the meaning of playing to the glory of God. It means presenting the right piece of music for the group and occasion in the best performance possible at the time. Above all it means communicating—shaping the work within the particular responding congregation. A recording can’t do this.

It may be too late to raise this issue. Many congregations are comfortable with the simpler, cheaper means of bringing sound to a service. But I hope those who are just now considering the use of instruments will search seriously for answers to the question, “How do instruments communicate?”

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Americans abroad, especially those with Mennonite mission boards or MCC, spend a sizable proportion of their time informing themselves about the country in which they live and work: Its institutions, its religious traditions, its language(s), its everyday humdrum life in 1977. And now—thanks to UPI, CBS, and TWA—those former “faraway lands beyond the blue” are rapidly becoming “next-door neighbors” to all of us and what concerns “them” increasingly affects “us.”

So it was, that at the recent annual MCC/Mission Board Conference held in Switzerland and attended by North American personnel serving in either Europe or North Africa, we submitted ourselves to an “international quiz,” thus testing to what extent we were aware of certain facts and events affecting our brothers and sisters in the ten to twelve countries represented. And because they are *your* brothers and sisters as well, we decided to pass a few of the questions on to you, our readers. If after answering them carefully you tally up a perfect score, read immediately Proverbs 16:18. If on the contrary you fail to arrive at a single correct response, you might want to consider a subscription to *Newsweek* for a year.

1. What public event occurred in Spain in June 1977 for the first time in over 40 years?

2. What are the four nations within the United Kingdom?

3. Who is the controversial mayor of Paris, likely to present himself as candidate for president in the next French national election?

4. Which country in Western Europe currently has the highest Mennonite membership?

5. What is the name of the revolutionary movement in Spanish Sahara?

6. Who is likely to be (as of this writing, August 1977) the first woman prime minister of a European government?

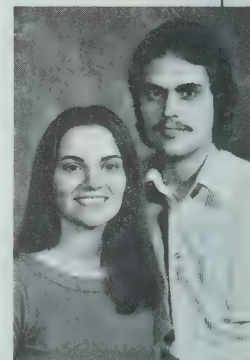
7. How is most church money in West Germany collected?

8. What do tennis player Wojtek Fibak, musician Frederick Chopin, American Revolutionary War general Thaddeus Kosciuszko, scientist Madame Curie, discoverer Nicholas Copernicus, and the 1976 Olympic Volleyball Champs all have in common?

9. How many Mennonites are estimated to be still living in Russia?

10. Which governments of the following African countries (where MCCers are, incidentally, at work) might best be char-

James and Jeanette Krabill of Elkhart, Indiana, began a year of French language study in Paris, fall, 1976. They plan to go on to Africa as teachers under the Mission Board, Elkhart, Indiana.



acterized in terms of “leftist, Islamic Socialism”: Algeria, Morocco, Niger?

11. From the following list of eleven nations, which two are *not* members of the European Common Market: France, Belgium, Italy, Portugal, Great Britain, Luxembourg, West Germany, Switzerland, Netherlands, Denmark, Republic of Ireland?

12. Two questions: (a) What percentage of the Belgian population is Protestant? (b) Which group within Belgium is the larger: Protestant or Muslim?

13. A constant flow of Jews, Mennonites, and other émigrés are being allowed to leave the Soviet Union and begin a new life elsewhere. But of all such persons trying to find a way out of the country, those who live in and around Estonia are granted permission more freely than émigrés from any other region in the USSR. Why is this the case?

Answers

1. Democratic elections
2. Scotland, England, Wales and Northern Ireland
3. Jacques Chirac
4. Netherlands
5. The Polisario
6. England's Margaret Thatcher
7. By the government through taxes automatically deducted from paychecks.
8. They are all Polish.
9. 55,000 (estimate from 1977 Mennonite Yearbook)
10. Only Algeria. Morocco is better described as a “rightist monarchy” and Niger, a “military dictatorship.”
11. Portugal and Switzerland
12. (a) .5% (b) Muslim
13. Estonia will be the scene of the 1980 Olympics and Russian authorities want all possible dissenters and troublemakers out of the area before the games take place.

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Physician Is Award-Winning Sculptor

Dr. Milton Good of Elizabethtown, Pennsylvania, is a family doctor. He is also a sculptor. The two go well together, he believes. "I see a relationship in my sculpture to my practice of medicine," he told *Festival Quarterly*. "My sculpture usually shows the relation of one person to another. And I love the beauty of the human body, its ability to maneuver."

Although he's been visiting art museums since med school days in Philadelphia, his work as an artist is only a few years old. It began when his daughter Jean brought plaster home to do an art project

for school. "We began as a family to mess around with it, especially me." The material was familiar to him, the same substance he used to make casts!

It was not the last time his profession would aid his hobby. He x-rays pieces built over wire structures to determine their strength. While he was at work on a figure of a child removing his shirt, he asked all little boys he examined to take off their shirts. It was research, his observing the angles of their bodies as they moved.

Why did he choose sculpture, a hobby that now consumes an average of fifteen hours a week? "I was taught that hard work is more productive than something that's easy. And I like the feeling that I'm combating elements. It's almost metaphorical to take a stone that's thousands of years old; it's very satisfying for me."

Dr. Good is firm about *not* giving up medicine for art. "It is a hobby," he says emphatically. But his commitment to sculpturing is far from hapless. He has a studio just off his office, providing a handy retreat between patients. He owns a bevy of tools, "a whole pile of limestone that I just sort of think about, and a room pretty well filled with marble." In addition, he and his wife, Ann, get to New York about once a month to visit museums or to take a piece to be cast at a foundry in lower Manhattan.

Good thanks the American Physicians' Art Association, of which he is treasurer, for much of his seriousness about art. The

group has 2,500 members and meets for an annual convention and exhibit in a major city with judges from top museums in the country. "The first thing I entered there, I won," he explains.

Sculpturing is a literal expression of who Good is. "My best piece is yet to come. More of my background is yet to come. Maybe empathy for others; I want to do groups of people relating to each other. It's my goal. It's part of who I am. That caring for others may be one of our very best Mennonite traits."

Good's favorite piece (pictured left) is his bronze "Pioneer Family." "I've exhibited it at several shows and it's hard to explain 'Mennonite,' but it is a Mennonite family," he explained.

Good is clear about his artistic goals. "I don't see myself as doing something great. What it has done for me is probably more important than anything else. It makes me feel good. People who work at jobs need something creative to carry them through. When man doesn't create, he dies."

Mennonite Broadcasts Takes a New Approach

Mennonite Broadcasts has become known nationally for some of the most imaginative religious programming in North America. Unusual TV spots have lit up the tube, innovative radio spots appeared on CBS-Radio's "Mystery Theater," and posters appeared on buses and subways.

But now, according to Executive Director Kenneth Weaver, "we'll be talking less about flamboyant packages and be doing more local and more directly religious programming."

Why the switch? Weaver asserts that MBI (located in Harrisonburg, Virginia) would like to continue the national programming along with the new emphasis on congregational involvement. But funds are no longer available. It means less visibility and perhaps less artistic content. But Weaver is happy about the new direction. "I am extremely committed to using the media for the church and church growth," he told *Festival Quarterly*. "We want to transfer what we've learned nationally to the local congregation."



cultural calendar

Photography and sculpture exhibit by Stephen Kreider, Gwen Widmer, and John Mishler, Gallery, Goshen College, Goshen, IN, **November 6-27.**

"Story of Mennonite Hymnology" by Martin E. Ressler, sponsored by the Mennonite Historians of Eastern Pa., Grace Mennonite Church, Lansdale, PA, **November 10.**

Auction of used books pertaining to S.E. Pa. denominations, genealogy, history and theology, Mennonite Historical Society, Lancaster, PA, 6:30 p.m., **November 11.**

Mendelssohn's "Elijah" presented by the Mennonite Mass Choir, Elmira District Secondary School, Elmira, Ontario, **November 12, 13.**

Peace Lecture with Sidney Lens, Krehbiel Auditorium, Bethel College, North Newton, KS, 8:00 p.m., **November 17.**

Musical Vespers with Irma Harder, soprano, and Esther Wiebe, harpsichord/pianist, Chapel, Canadian Mennonite Bible College, Winnipeg, MB, 4:00 p.m., **November 20.**

Thanksgiving Service featuring the Lancaster City District Chorus, East Chestnut Street Mennonite Church, Lancaster, PA, **November 24.**

Shenandoah Valley Choral Society Con-

cert, featuring Christmas music, Harrisonburg, VA, **December 1.**

Art faculty exhibit, Gallery, Goshen College, Goshen, IN, **December 4-21.**

"Mennonite Fraktur" by Frederick Weiser, sponsored by the Mennonite Historical Associates, Chapel, Lancaster (PA) Mennonite High School, 7:30 p.m., **December 5.**

"Crossing Borders for Christmas," Bethel College, North Newton, KS, Christmas dinner and program, featuring Amahl and the Night Visitors, **December 8 and 10.**

Auction of used books pertaining to S.E. Pa. denominations, genealogy, history, and theology, Mennonite Historical Society, Lancaster, PA, 6:30 p.m., **December 9.**

Art exhibit by Stan Kaufman, Library Gallery, Eastern Mennonite College, Harrisonburg, VA, **January 8-29.**

Musical Vespers with the College Choir, Canadian Mennonite Bible College, Winnipeg, MB, 4:00 p.m., **January 15.**

Ceramics exhibit by Greg Luginbuhl, Gallery, Goshen College, Goshen, IN, **January 18-29.**

Drama Guild production, Auditorium, Eastern Mennonite College, Harrisonburg, VA, 8:00 p.m., **January 26-28.**

"Sources for Renewal in Christian Worship," workshop featuring Orlando Schmidt and Loretta Yoder, Associated Mennonite Biblical Seminaries, Elkhart, IN, **January 30—February 3.**

Paintings exhibit by Ezra Hershberger, Gallery, Goshen College, Goshen, IN, **February 5-26.**

Hymn Festival, Chapel, Canadian Mennonite Bible College, Winnipeg, MB, 4:00 p.m., **February 12.**

Student art exhibit, Gallery, Goshen College, Goshen, IN, **March 5-April 16.**

Peace Lecture with LaDonna Harris, Krehbiel Auditorium, Bethel College, North Newton, KS, 8:00 p.m., **March 9.**

Schmeckfest, featuring "Hutter," "Switzer," and Low German food, art displays, working craftspersons, drama, Freeman (South Dakota) Jr. College, **March 30, 31, April 1.**

West Coast Mennonite Men's Chorus

Concert, Fresno (CA) Convention Center Theatre, **April 2.**

Peace Lecture with Donovan Smucker, Krehbiel Auditorium, Bethel College, North Newton, KS, 8:00 p.m., **April 20.**

Fiber art exhibit by Orpha Hege, Gallery, Goshen College, Goshen, IN, **April 23-May 28.**

A Summer Morning

continued from page 35

town. Several families pass us; my father never drives very fast.

Then we are there. We aren't the first to arrive. Several cars and pickups are already out on the field.

The sun is out, but there's still dew on the cotton. We have to wait before picking. I sit there and think, half staring off into the distance.

While we wait, a 1957 Chevy with long fenderskirts, flippers, and dice hanging from the rearview mirror parks alongside our old Ford pickup. They aren't listening to the local Spanish radio station. No, they're listening to KEYS, the local rock and roll station. Elvis, Fats Domino, the Everly Brothers, Chuck Berry. The

music makes me forget what awaits me . . . another hard day's work picking cotton.

The DJ brings a cheery update on the weather.

"All right you lucky people out there. The forecast for today is for clear skies with temperatures rising to 100 degrees by noon. Have a nice day at the beach. And now, more from the King." As Elvis begins singing I am faced with the reality that I'm not one of the lucky people the DJ was talking about. That's another world. Can I ever be a part of that world?

For now I must follow the family as we start a new day. We get out of the pickup and walk into the field.

Peace Lecture Dinner Series at Bethel

Bethel College, North Newton, Kansas, is offering a series of peace lectures this year along with the Peace and Social Concerns Committee of the General Conference Mennonite Church. Coordinators Ernst Harder and Maynard Shelly want the Series to "provide a forum for the cause of peace and justice as part of the full Christian witness."

A dinner will precede each lecture to acquaint ticketholders more informally with the speaker.

Bernard Lafayette and John de Gruchy were the first two lecturers. Still to come are Sidney Lens (November 17), LaDonna Harris (March 9), and Donovan Smucker (April 20).

Although the college has previously offered peace lectures, this is the first time the Church Committee has been a co-sponsor.

Elsewhere . . .

A group of Goshen College students spent several weeks of the summer in Florence, Italy, with Professor Abner Hershberger, hearing lectures from a

Florentine art historian and viewing the masterpieces.

In addition to the Art Study Tour, Hershberger offered a Media Workshop for drawing, watercolor, and painting, also in Florence.

. . .

Included in Eastern Mennonite College's Adult and Continuing Education Programs offered this fall are Ceramics for Beginners, Music Therapy, "More-with-Less" Cooking, Pennsylvania German, Detective Fiction, Communication and Broadcasting, and a Genealogy Study.

"The Life and Times of Bubberson Brown" is the latest publication of Goshen College's Pinchpenny Press. It is the work of the College's poet-in-residence, Nick Lindsay.

. . .

1977-78 is the 60th anniversary of Eastern Mennonite College. Associate Professor of English Omar Eby is writing an interpretive article on the school's past ten years, picking up where Dr. Hubert Pellman's 50-year History concluded. Eby's article will appear in the December 1977 issue of the EMC Bulletin.



New Prof Director of Choral Society

A new professor of music at Eastern Mennonite College (Harrisonburg, Virginia), Dr. Kenneth J. Nafziger, was recently selected by the Shenandoah Valley Choral Society to be its new director. Nafziger has done postdoctoral studies in choral directing in Frankfurt, Germany, and has had experience as a conductor in the States, West Germany, Poland, and the Soviet Union.



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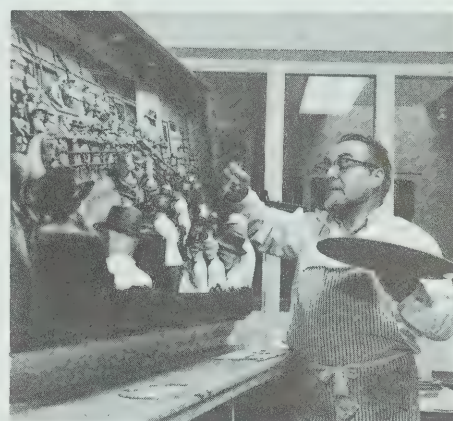
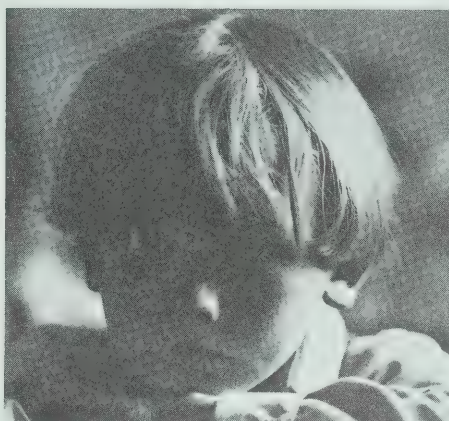
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The Table of Babel

Ethnic or regional groups are often characterized by the food they eat. In a novel of China, one soldier warns another: "Just look out for those noodle-eaters from the North!" No food seems so harmless as the noodle. But to the Southern Chinese soldier raised on rice, noodles apparently nourished bands of formidable fighters.

Is it also a bit frightening for one raised on scrapple and corn relish to meet a zwieback eater? What happens when either of these sits down in the kingdom beside one who prefers rice and beans? In Genesis, the Tower of Babel signifies a confusion of languages. But what started this diversity of eating habits? Where did we get the Table of Babel?

Food traditions grow directly out of the soil and climatic conditions with which a particular people must contend. What grows is what people learn to enjoy. Social conditions also have an influence. But a traditional diet is built on a few staple crops which can be depended upon to produce. These then take on a variety of forms as human inventiveness goes to work.

Take the **Mennonite Community Cookbook** and the **Melting Pot of Mennonite Cookery** as examples. While each recipe collection is influenced to some degree by the whole spectrum of European Mennonites who migrated to North America, **Mennonite Community** draws most heavily on Eastern Seaboard communities where gardens and orchards flourish in the still, humid summer air. No wonder one finds 70 recipes for preserving the produce into pickles and relishes, and another 40 for jams and jellies.

By contrast, **Melting Pot's** recipes were devised on the steppes and prairies where dry winds parched the gardens but ripened one crop to perfection—wheat. Wheat flour is the star of this collection, whether in breads or kuchen, vereniki or peppernuts.

Today North American menus are much less influenced by climate. Transportation and mass marketing make regionalism in food close to obsolete. Another kind of diet has developed—the fast food diet for those who find the highway their home, the automobile their dining room. This diet varies little from Quebec to California. Like Holiday Inn, it offers no surprises.

After tasting the traditions of a number of cultures and climates, I find nothing too scary about surprises. Noodle-eaters or any other kind of eaters grow more interesting and less frightening on close range. But for a day-to-day diet, I opt for retaining a link between what grows locally and what I eat. It's a step in belonging where one lives. It's the difference between being a native and an exotic, says farmer-poet Wendell Berry. The native ultimately survives, the exotic perishes.

A dish I often ate through a Kansas childhood which seems right again since we've returned to the wheat state is *pflinzen*—also called *pfankuchen*, thin pancakes, Russian pancakes. They're first cousin to the crepe, though the French must have had a few more eggs to work with.

As a child I was so impressed with my mother's expertise in tilting her skillets for *pflinzen* that for years I doubted this would ever become a standard dish in my

*Doris Longacre and her family live in Kansas, where she is again a student. Doris is author of the **More-with-Less Cookbook** and has served in MCC's Food Production and Rural Development Department.*



kitchen. Under pleas from our own children I found it isn't such a mystery. The recipe is simple to remember and the ingredients never out of reach:

Beat together: 2 eggs, 2 cups milk, 2 cups flour, a dash of salt.

Heat a lightly greased skillet until drops of water dance. While tilting skillet in a circular motion, pour in just enough batter to coat the bottom. Flip over in a minute or two and brown second side lightly. Repeat, adding a half teaspoon oil to skillet between each pancake. Serves four.

A few comments: This recipe is everywhere; I'm releasing nothing new unless it's an affirmation that ordinary cooks can make these with ordinary equipment and ingredients. Both of the above-named cookbooks have more complete directions which are helpful if you've never seen it done. Second, these do not require nearly as much oil or shortening for a neat frying job as traditional cooks sometimes use. I also like to use half whole wheat flour or add one-fourth cup wheat germ. A few delicious nonsugary fillings are peanut butter and honey, fruit sauces of all kinds, or cottage cheese or yogurt with fruit.

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Someone Should Clean Out the Furnace Room

Once again evidence of the year's most festive days infiltrates our environment. At such a time even verbally oriented people become remarkably visual. Sheafs of wheat, clusters of garden bounty, advent candles, wreaths, and a host of other visual symbols become a comfortable part of our church and home interiors. At such a time I'm inclined to ponder the visual potential within our church communities if one day we would claim our visual resources with the same gusto that affirms our music and spoken words.

I'm sure our guard is up if anyone murmurs something about expanding church staffs, yet it would seem entirely reasonable to me to see "Minister of the Visual Arts" in the fine print on the Sunday bulletin as well as ministers of music and youth directors.

What would happen if we had an enthused visual arts person "called" to one of our fellowships? I'm not really sure, but speculation is free so I'll venture a try.

First, the congregation would clean out its furnace room that had accumulated debris for three decades and convert it into a visual resource center. The center would serve as a focal point for this new person of the arts.

Second, the room would be equipped to contain art supplies; large prints of significant traditional and contemporary art that could be available for a variety of uses; slide sets of art, people, events, and natural and man-made forms that could meet study and worship needs at every age level. Tables would be a must for the creative work of the visual arts resource person as well as others within the fellowship.

Third, an inventory of tasks would be generated. Being inexperienced, we would begin to list some ideas haltingly. Before jotting anything down we would remind ourselves that an art resource person would not be present to professionalize the church's art through a virtuoso demonstration of individual, well-trained talent. Rather, the role would be one of awakening the people to their visual potential—a facilitating role. For a starter, a ten-point list could contain the following:

1. Art assistance to teachers of children in the church.
2. Banner workshops for all ages at appropriate times of the year.
3. Visual resource development for wor-

ship, from symbol arrangements to multimedia projections.

4. Development of a year's series of bulletin covers designed by children.

5. Poster workshops to help communicate the work of the church in the marketplace.

6. Direction of an active craft program for the elderly.

7. Interpretation of the rich heritage of art and symbolism in the Christian tradition.

8. Organization of field trips to significant exhibits.

9. Installation of exhibits by professionals and amateurs within the church.

10. Leadership in art and craft activities at camps and camp-outs.

Are there people for such tasks? Several decades ago one could count Mennonites in art on one hand. I'm no keeper of statistics, but the present is very unlike the past. I would guess that 15 to 20 art majors now graduate annually from Mennonite college art programs. Some go on to graduate study. Maybe a few should be nudged toward seminaries. Art and theology are closer allies than we think. The gifts we need are among us. I suspect that a significant number of artists would greatly welcome more visible affirmations from the church. Giving some artists full- or part-time roles within local congregations could be one such affirmation.

One painter responded to an invitation to exhibit at next summer's World Conference by saying that he was no longer a Mennonite, but that if such an invitation had come thirty years ago his decisions might have been different.

There are positive signs among us, but the signals for acceptance of those with visual gifts could be stronger.

Robert Regier is a practicing artist and professor of art at Bethel College, North Newton, Kansas, and Hesston College, Hesston, Kansas.



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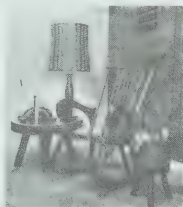
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Music in the Singelkerk

Originally the Mennonites in Holland were a persecuted lot, forced to worship in warehouses or in boats hidden in the reeds. The songs that have come to us from that time are the songs of the martyrs, primitive in rhyme and meter, but full of drama and conviction.

The first meetinghouses of the Mennonites were secret churches, plain and simple, furnished with wooden chairs for the brothers and sisters. The Mennonites meeting in Amsterdam sang twice during each service. Before the service the *voorzanger* (reader) would read a Bible passage for the edification of those already present and to "counteract the chatter of those just coming in." Following the reading this same person, now in the position of *voorzanger* (song leader) would announce a hymn. A second hymn was sung just prior to the benediction. Until 1743 the choice of hymns was his alone and not necessarily related to the morning message.

It was not always easy to find a qualified *voorzanger/voorzanger*. Of the three candidates for the job in 1847 one was a poor reader, the second one couldn't sing, and the third spoke such a powerful Amsterdam dialect that it endangered the dignity of the worship service!

The quality of congregational singing in all churches, Mennonite included, was uniformly atrocious. Around 1640 the Calvinists sought to remedy the problem through organ accompaniment. Mennonites resisted the introduction of organs for quite some time. "An organ," said one leeraar, "was an instrument of this world, found in taverns, but certainly has no place in the meetinghouse." Others selected verses to prove that musical instruments were used in the synagogues to the glory of God, and when used properly, could enhance the worship service. In 1765 the Utrecht Mennonite Church was the first to install an organ.

Ten years later the church council of the Singelkerk took up the question. Jacob van Lennep, 23 years old and youngest member of the council, announced by surprise that, should the council decide in favor of an organ, he had already collected 11,000 guildens in pledges toward the purchase!

In the meeting of January 4, 1776, van Lennep presented a well-documented pro-

posal with detailed descriptions, sketches, and cost estimates, including future expenses of maintenance, tuning, and the organist's salary. The total: 16,000 guildens. And the pledges on hand already amounted to Fl. 17,500. An order was placed with the organ builder Johannes Stephanus Strumphler, the best of the Amsterdam craftsmen.

But early in 1777 it was discovered that the wall behind the pulpit where the organ was to be placed was sinking and in danger of collapse. So a new wall was constructed with a wooden "organ house" on the outside, and steep stairs leading to the floor which housed the console and four bellows. On November 9, 1777, the completed organ was dedicated in a festive service.

The only problem with the organ was not technical, but practical. Because the works were located in a separate building behind the church, the organist was completely separated from the worship service. Contact between the ministers and organist was maintained by bell signals. Because the organist could not hear the congregation singing, his accompaniment wasn't always too accurate.

In 1930 the organ in the Singelkerk was replaced by a new electropneumatic one located in a new concrete organ house. Electric color lights replaced the bell signals, all at a cost of Fl. 13,529.73. That price was no problem: the leftover funds from 1777, carefully invested and earmarked for the organ, had grown to Fl. 44,828.72, more than sufficient for the installation.

*Jan Gleysteen, an
artist and historian,
lives in Scottsdale,
Pennsylvania, where
he works for the
Mennonite
Publishing House and
participates in
TourMagination as a
leader of tour groups
of North American
Mennonites to
Europe.*



Family Worship?



Jewel Showalter spends her time mothering her three children—Chad, Rhoda, and Matthew—and writing an occasional article. She and her husband, Richard, live in Irwin, Ohio.

Churches hire ministers, organize choirs, appoint committees—all to plan for a one- or two-hour worship service once a week.

But there's no one hired to plan our family worship. Too often it consists of a hastily told Bible story by an exhausted parent to a bunk full of irritable children.

"I wanna drink," she yells and I deliver it with warnings against coming downstairs and turn to leave, knowing that nothing short of an earthquake could call me back—only to hear another persistent voice, "But Mommy, you forgot to tell us a Bible story!"

They knew that would get me back, and even if I weakly protest, "But you heard one in church tonight," they insist, "But that wasn't a Bible story. You're always supposed to tell us a Bible story."

Although I don't always feel like practicing that daily discipline, I'm glad the children enjoy our times of worship and story in spite of my lack of creativity.

Our children particularly enjoyed a series of stories we had on the parables of Jesus. They rolled on the floor with laughter as Daddy shared the humor of Jesus, "I mustn't look for a little speck of sawdust in your eye, Chad, if I've got a big log sticking out of my eye!"

Later as we read, "A sower went out to sow . . ." the children crouched on the carpet to grow, wilt in the sun, be choked by the thorns, and be carried away by birds.

We enjoyed this story so much we developed it into a little play which we presented to our extended families at Christmastime. The only problem with such a version is that just growing quietly to maturity in the good soil is not nearly so much fun as being carried squealing to the next room by a big Daddy bird or being choked around the neck by a Mommy thorn!

After one heavy humid day when our uninsulated old farmhouse refused to cool with twilight, Richard and the children decided to pitch the tent for cooler sleeping space. When two neighbor boys dropped by to play, the stage was all set to tell and act out the story of Abraham sitting in the door of his tent and receiving his three heavenly visitors.

During another camping trip we told stories of the Exodus and found we could empathize with the children of Israel.

Our attendance at a tent meeting prompted questions about the tabernacle. Teaching opportunities hid in questions like, "Why can't we have pancakes again? I don't like this oatmeal!"

"But how would you like manna three times a day?"

Worship is more than one sacred hour a week or a day. "And [you] shall talk of them when you sit in your house, and when you walk by the way, and when you lie down, and when you rise. . . ."

Some Mennonite-Your-Way travelers got together to trade travel ideas. Here are practical ways to make time in the car more interesting, travel more economical, your trip more meaningful:

1. If you are planning a family trip, invite a single friend along. You'll mutually benefit. The single can travel as part of a family, costs for both can be shared, responsibilities can be divided.

2. If you want to economize on food, plan to eat two meals a day—one at 10:00 a.m., the other at 4:00 p.m. (You can eat an early quickie breakfast in your motel room if you plan ahead. Pack a coffeepot; stock up on fruit and donuts the day before.) Make supermarket stops as you go to replenish your celery—carrot—fruit snacks.

3. Take along a large empty envelope for each day you'll be away. Then fill them with leaves, pamphlets, shells, stones, "authentic" memories (instead of trinkets), as you go.

4. Take a map showing your whole route, then plot your progress daily.

5. Have a notebook for each person to record his/her own observations and special interests.

6. Copy down interesting bumper stickers.

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PEOPLE'S PLACE NEWS

**Writers Conference and Visual Arts Weekend
Planned at People's Place**



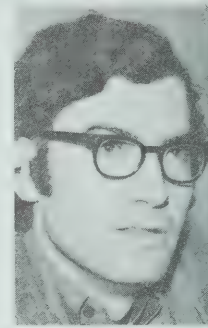
Bob Regier



Rudy Wiebe



Katie Funk Wiebe



Merle Good

A Writers Conference is scheduled for The People's Place on Friday evening, January 20, and all day Saturday, January 21. Featured are workshops and lectures on fiction, inspiration, and drama writing. Instructors are Rudy Wiebe of Edmonton, Alberta, well-known novelist and professor; Katie Funk Wiebe, Hillsboro, Kansas, writer, essayist, and professor, known best for her writings on widowhood; and Merle Good of Lancaster, Pennsylvania, playwright and novelist of The People's Place staff.

A special weekend seminar exploring the Visual Arts is planned at The People's Place for Friday evening, February 17, and all day Saturday, February 18. Leading the seminar will be a leading Mennonite artist, Robert Regier of Newton, Kansas. Regier has received wide recognition as an

artist and as an art professor at both Bethel and Hesston colleges.

For detailed programs and registration information, write to The People's Place, Intercourse, Pennsylvania, or call (717) 768-7171.

**Film Sold to TV
and Foreign Markets**

United States Television syndication rights to the motion picture *Hazel's People* have recently been sold. Release in major markets will begin in 1979. Sales have also been negotiated for England, Australia, New Zealand, South Africa, Jamaica, and the Philippines.



People's Place Associates may attend several features this winter scheduled exclusively for them. John Ruth will speak on "Mennonite Identity and Literary Art" on December 3; a Valentines Gathering will be held February 13 and 14; on March 11, Theron Schlabach will discuss "Is Being Separate Out-of-Date?"; and the Annual Spring Associates Banquet will be held (date to be announced).

Information on how to become a People's Place Associate is available by writing The People's Place, Intercourse, PA 17534.

Festival Theater Closes After Ten Years

After ten years of productions, the evening theater program of Dutch Family Festival in Lancaster, Pennsylvania, will be discontinued, according to producers Merle and Phyllis Good.

Two main reasons were given for the closing. First is staff; second is facility. The prime movers who have kept the theater alive over the last decade have all made stronger family commitments during recent years. The Goods, for instance, now have a daughter. They are no longer able to work night after night in the kind of intensive effort required by the theater. The same feeling has been voiced by all the other top staff.

"And we've grown weary of trying to cope with the lack of facilities in what is essentially a cow barn," they added. "It's hard to continue to be creative with a

space nine feet high. For one year, yes. For a decade, maybe. But forever—no."

The Goods denied that the theater closing had anything to do with the controversy caused by *The Newcomers*, their most recent production, or by financial considerations. It was a break-even proposition, and attendance in recent years had been strong. They had been considering this move seriously for several years, and their new family commitment helped them decide it had to be now.

In 400 full-length evening theater performances since 1968, the Festival Players have performed for more than 100,000 persons. The daytime features, which have been performed nearly 5,000 times for an estimated 200,000 persons, are slated to continue in 1978, according to the Goods.

Applications and Auditions for Summer Festival Announced

Applications and auditions for summer positions at Dutch Family Festival '78 in Lancaster, Pennsylvania, and at The People's Place in Intercourse, Pennsylvania, will be held Tuesday and Wednesday evenings, December 27 and 28, 1977, between 7:00 p.m. and 9:00 p.m. at The People's Place, Main Street, Intercourse, Pennsylvania.

There are openings for singers, actors, craftspersons, kitchen personnel, technicians, front desk personnel, and people-interpreters. Additional information may be obtained by calling (717) 768-7171.

College Credit Available

College credit for summer work experience at either Dutch Family Festival '78 or at The People's Place is available from both Eastern Mennonite College and Goshen College. Credit may be received in art, English, communications, sociology, Bible, business, or home economics. For details call (717) 768-7171.



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The Mennonite Historical Associates is an association of persons interested in the Anabaptist-Mennonite Heritage of Southeastern Pennsylvania.

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Trinity, by Leon Uris. Doubleday, 1976. 751 pp. \$10.95.

Trinity is a gloriously tragic book. In it, Ireland's impersonal and distant national struggle becomes Conor and Tomas', Maud and Brigid's bloody awful fight to survive.

Leon Uris knows how the poor Catholic farmers of Northern Ireland talk. It is one of his greatest assets as a storyteller: "I was the scrapings of the pot, the last of the litter. It had its advantages. Aside from shepherding in the summer, I was generally useless around the farm and spoiled by my ma. There was no real reason for me not to attend the national school except for my parents' fear of me being thrown into a lough full of Protestant sharks, but I pouted and tempered until they gave in."

Seamus O'Neill gives this account: "I've seen better-looking faces on potatoes than Conor and me and our daddies wore. We were beat and bruised. Neither Conor nor I could lift our right arms, we were that wore from throwing stones." The reader knows he is there.

Uris manages a brilliant mixture of scope and intimacy. The historical reasons for the Irish upheaval are carefully laid. The story of Protestant-Catholic hatred, farmer verses landholder, the Irish against the British crown is clearly mapped out, but never in textbook fashion.

The conflicts have flesh and blood. The reader is brought inside; so far inside that the hysteric fear of potato blight becomes real. People die with grass stains around their mouths, and the reader's stomach aches.



Leon Uris, author of *Trinity*

The church, which holds the peasant farmers and their families together, yet threatens to strangle their futures, tightens on the reader, as well.

The sadness of Tomas Larkin's designs on his sons and the destruction that brings becomes personally painful.

And so by being immersed in the intimate details of a sweeping story, one becomes party to the history and sociology of a modern political war.

Uris supplies the detail to make current Catholic-Protestant strife understandable. Ballytogue is a tiny Catholic community complete with St. Columba's cathedral, Dooley McCluskey's pub, wakes and weddings and village eccentrics. Belfast's parades, flax and linen factories, and families with wealth to match their brutality come alive.

Religion and politics, romance and pragmatism boil up a story full of power and movement. It is an epic that goes forever. In fact, the final sadness and truth of *Trinity* is that the story seems unable to end. Says Uris in the Epilogue, "For you see, in Ireland there is no future, only the past happening over and over."

Trinity is a book to read and spend time with, not only for the outline it gives to modern Ireland's war, but especially for the finger it puts on the regularity with which human beings repeat their failures.

What do a cup of tea, an MCC Self-Help plant hanger from Bangladesh, and an evening of discussion have in common? They can all be enjoyed at "The Meetinghouse," a project of the Philadelphia Mennonite churches. Located in the middle of one of Philadelphia's busiest and most interesting marketplaces, The Meetinghouse is a ministry expressing the meaning of faith and hope in the midst of a neighborhood in transition. A walk one block in any direction will take you from super affluence to mute poverty, where unspoken barriers defy caring and sharing. Our narrow brick town house in Head House Square opens its doors to respond to the needs of this diverse community and those of the Mennonite young adult population.

Chats across the counter, evenings of discussion, drama, films, music, times of Bible study and prayer, or simple neighborly caring are all part of the lifeblood of The Meetinghouse.

Spend a day in Philadelphia and discover how beautiful the city can be—especially the people! Sample museums, shops, the theater, and visit our other Mennonite projects. Oh, and of course stop in and have a cup of tea with us at. . . .



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Audrey Rose—A troubling, scary story about a man (Anthony Hopkins) who believes his dead daughter has been reincarnated in another couple's daughter. Not for the squeamish. (4)

The Bad News Bears in Breaking Training—This sequel finds the funny but foul-mouthed kids in Houston trying to win a ball game without a coach. Tender and hilarious by spells. (6)

Bound for Glory—With a gorgeous camera and a moody tone, this movie based on Woody Guthrie's life etches itself in one's mind. Singer in depression times, thumbing his nose at money and the money changers. (7)

Greased Lightning—Richard Pryor stars in this story based on the life of America's first black race car driver. Portrays well the frustration and oppression of the black. Good acting and good story. (7)

Herbie Goes to Monte Carlo—Another whacky tale about Herbie the VW bug. Not as funny as some earlier ones, but entertaining nonetheless. This time it's the races and falling hopelessly in love with another car. (6)

Joseph Andrews—Ann-Margaret and Peter Firth star in this early English yarn about lovers who turn out to be brother and sister

(almost). Bawdy and adventuresome, it lacks depth and wit. (4)

Julia—One of the finest films to reach the screen in many seasons. Jane Fonda's performance as Lillian Hellman (based on Hellman's autobiography) is brilliant. Vanessa Redgrave and Jason Robards are also superb in this poignant but suspenseful portrait of two friends who after many years of separation are reunited in a dangerous World War II mission. The story of friendship, courage, and self-understanding. (9)

Kentucky Fried Movie—Tries all the gags TV won't permit on "Laugh-In" but flops miserably. Is neither funny nor satirical. A pinch of humor in two tons of tastelessness. (1)

New York, New York—Robert De Niro and Liza Minnelli star in a warm 1940s musical about a sax player and a young singer caught in the struggle of success, overwhelmed by music and love, falling apart and sad. Not as bad as it sounds. (7)

Oh, God—This movie will bother churchgoers who take it too seriously; it will be thoroughly enjoyable to those who see it as entertainment (with a little orthodoxy to boot). George Burns (as God) visits John Denver the super-

market assistant manager and tells him to spread the word. The whole thing sounds familiar. (8)

The Slipper and the Rose—Musical version of Cinderella should be enjoyed by the whole family. Music and action quite good for genre. (6)

Smokey and the Bandit—Burt Reynolds and Sally Field in a wild race across the American South, bootlegging. So-so. (3)

The Spy Who Loved Me—As James Bond goes, this is top grade. The question is, how does 007 go for you? Roger Moore tries to outfox an underwater meanie who wants to blow up New York and Moscow simultaneously. (5)

You Light Up My Life—A delightful story of a young shy musician who falls in love with a director and they live happily—not quite. Didi Conn's acting is deft and subtle as the young girl whose father wants her to be a comic but she loves to sing. Enchanting title song. (6)

Films are rated on a scale from 1 through 9, based on their sensitivity, integrity, and technique.

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RECLASSIFIED

Early one summer day I was at the train station to say good-bye to some friends. About 25 Old Order Mennonite men, women, and children were standing off to the side waiting their turn to board. One of the men turned to me to ask, "Did you see someone off on the train?" "Yes," I replied, and then asked if they were going to visit friends. He answered that he, his brothers, and their families were going to Toronto to spend the day at the zoo.

"How nice. This is an experience the children will remember all their lives," I said as I looked at the children. He responded quickly, "Maybe the animals will too when they see us."—Janet Bechtel

Sign on a rest room door at the Mennonite Church Assembly 77 at Estes Park in Colorado: "Mennonite Relief Center."—Melody Davis, Harrisonburg, VA

During the days when the Bethel Deaconess Hospital School of Nursing was in operation at Newton, Kansas, the Saturday meal of leftovers was called Mennonite Weekly Review by the student nurses.—sent in by several Bethel nurses.

A four-year-old took her friend to church at the Lombard (Illinois) Mennonite congregation where Joe and Emma Richards are copas-
tors. When Emma got up to preach, the little visitor turned to her friend, wide-eyed, to ask, "Do you have a woman minister?"

"Of course," replied the four-year-old. "All Mennonites have women ministers."—Margaret L. Reimer, Waterloo, Ontario

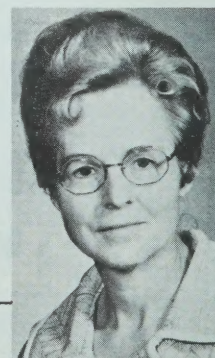
A member of the Edmonton (Alberta) Mennonite Brethren con-
gregation heard that the Board of Christian Literature was planning to sponsor a book of biographies of early Mennonite Brethren women. Her solemn-eyed response was, "Do they think they'll be able to come up with a pamphlet?"

In the early days of Bethel Deaconess Hospital a doctor tele-
phoned the hospital about his patient. "Has my patient had any hallucinations?" he asked. "I don't know for certain," replied the student nurse, "but she surely had them if you ordered them!" *In the Service of the King* (1943)

At a picnic of our local ministerial association, the topic turned to honesty in government and fair punishment for criminals. One of the Mennonite ministers mentioned a very impartial judge in Kansas who sentenced all fairly, whether of high or low estate. "I could vote for him," responded one of the ministers, to which the Mennonite minister replied, "Yes, and I could vote for him twice!"—Lotus E. Troyer, Flanagan, Ill.

*Katie Funk Wiebe
is a writer and teaches
English at Tabor
College. Her most
recent book is Alone.*

*The editors invite you to submit
humorous stories and anecdotes that
you've experienced or heard. We are
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give credit to anecdotes she selects.*



A Summer Morning

I wait as long as I dare before finally rolling over and opening my eyes.

As I sit up I think, why can't we afford a fan? Even an old used one would do. I don't see how I can live through another one of these hot and humid summer nights.

Sitting on the edge of the bed I'm careful not to step on my younger brothers and sisters scattered in every direction on the mattress on the floor. They are still asleep, peaceful and serene with not a worry in the world. Poor kids. Outside I can hear my father quickly doing early morning chores—filling the water barrel, making sure all our sacks are in the pickup.

The aroma of Mom's freshly baked tortillas is inviting. Nobody except maybe Grandma can bake tortillas like my mother.

"*Levántate hijo, ya es hora,*" comes the voice from the kitchen.

"*Si, mamá, me voy a lavar,*" I murmur as I go outside and pour water from the spigot into a banged-up washbasin.

Birds in the tree beside our house are cheerful. They seem to enjoy the early dawn.

The neighbor's radio is blaring away.

Traffic begins picking up. Enrique's truck goes by, picking up workers all over the barrio. Several more pickups stop down the street at Zamora's, our neighborhood grocery store, to pick up "lonche" (Spam, soda pop, tobacco, bread, etc.).

"*Buenos días, hijo,*" says my father.

"*Buenos días, papá,*" I reply.

Dad already has on his straw hat. Come to think of it, he always has it on except when he sleeps. I hate my straw hat. I want a nice cowboy-type hat, but that would cost a full day's wages.

Back inside, my sisters are up, helping dress the younger ones. They help each other braid their hair.

Mamá has fried eggs, *papitas*, *fritas*, and refried beans on the table, nice and warm. This is the best time of the day.

We eat while she packs our lunch.

Papá sounds the horn on the old pickup.

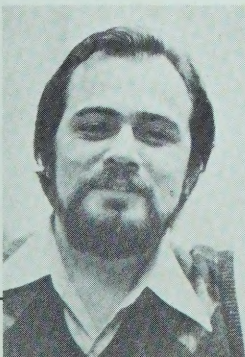
"*Vamos niños, ya es tiempo,*" he calls.

The kids pile into the back. Dad pulls up the tail gate as Mom and I sit up front.

"*En el nombre sea de Dios.*" Dad always says that. The old truck slowly moves away from our house toward the outskirts of

continued on page 23

Lupe de Leon grew up in southern Texas. Presently he is the new secretary of Home Missions for the Mennonite Board of Missions, Elkhart, Indiana.



The editors welcome Mennonite members of nonwhite minorities of any nationality to write stories dealing with their own experiences of belonging to a minority group. Manuscripts should be no longer than 400 words.

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